

COACH

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VOLUME 25 • NUMBER 4 • DECEMBER

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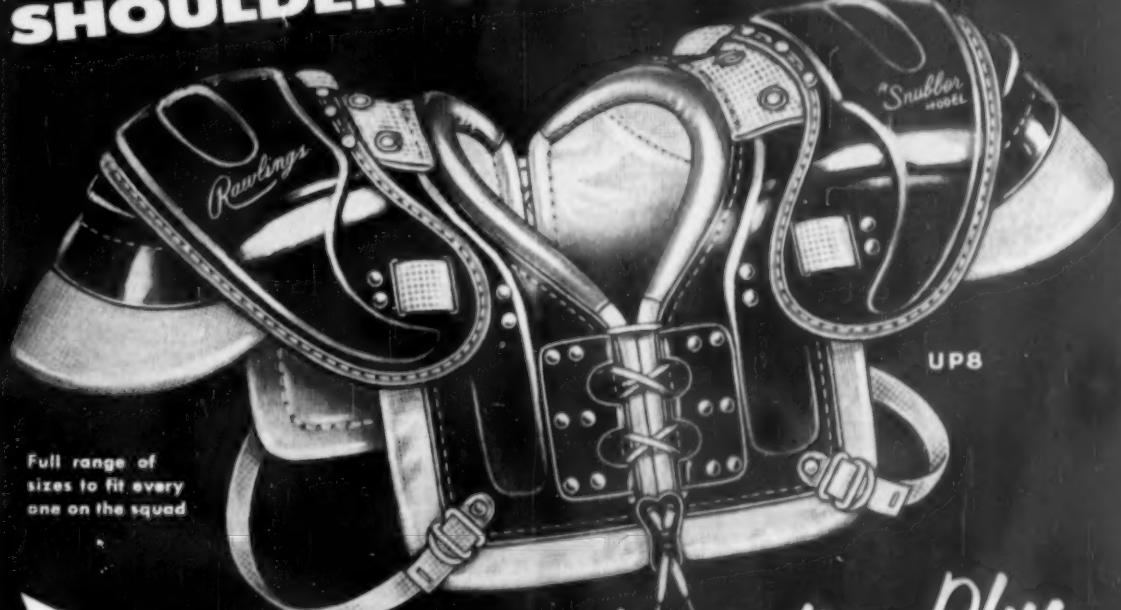
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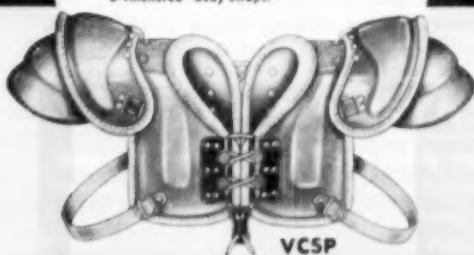


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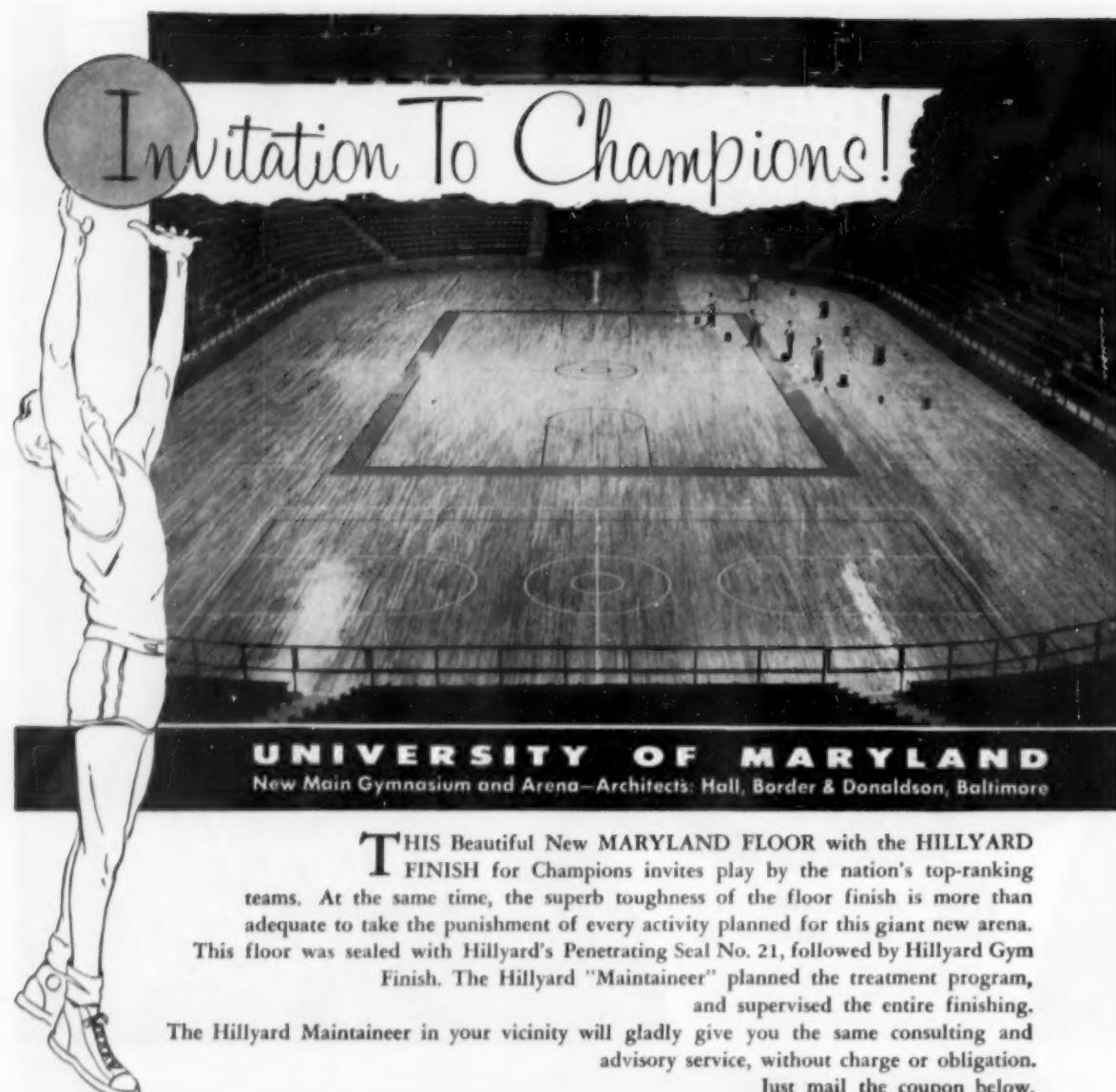
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OUR latest basketball issue had just dribbled off the press and we sat in our ivory tower preening ourselves over a beautifully detailed article by one of the country's finest college coaches.

Our visitor, who had just dropped in for a look at our basketball library, became curious. "Mind if I look at it?" he asked. We bounces-passed the issue over to him. He studied the article for a while, then nodded. "Good article," he said, "but it must be somebody else's offense your author is writing about. It isn't his."

We gaped. "What do you mean? It says right here that this is the way he sets up his attack and runs his plays."

"Well," our visitor smiled apologetically, "I saw his team play in the Garden last week, and this is the way he ran his offense." The fellow then proceeded to describe and diagram every set-up, every pass, every cut, every screen, every option, every individual maneuver!

We sat spellbound. It was the greatest piece of clinical dissection we'd seen since Dr. Kildare hung up his shingle.

THAT was our introduction to Charles Liebowitz Pravda. At the time—this was 1938—he was just another pro ball player scrambling for a buck by playing, scouting, refereeing, coaching, and acting as a consultant to high school coaches.

The years have treated him lightly. The 1955 edition, as viewed across our desk a couple of weeks ago, is the same old Charlie, just expanded a bit. Eating high off the hog has added some padding around the waist and chest. But his bold proboscis and good square jaw remain untouched by time. And he hasn't grown a hair on his magnificently bald dome.

Professionally, however, this is a

new Charlie. Over the past 17 years, he's become the presiding genius of Latin-American basketball. As incredible as it may seem, the basketball now flowering in Puerto Rico, the Dominican Republic, Cuba, Peru, Venezuela, Uruguay, and to some extent, Argentina, stems directly from the seeds sown by Charlie.

Since 1938, Charlie has been moving from country to country—by government invitation—setting up basketball schools for coaches. To his huge clinics flock all the hoop teachers—school, college, and club—of the land. And Charlie treats them to the most intensive five-month four-hours-a-day course ever devised by human mind.

The coaches then return to their native hearths and relay what they've learned to their boys. Charlie then turns his attention to the development of a national team. And he's got this phase of his job organized on a scale that would make even a Branch Rickey blush.

He travels from one hoop milieu to the other, observing all his personally trained mentors at work. At the same time he keeps a weather eye open for promising players. At the end of his tour he has a complete line on every coach and player in the land.

HE THEN puts in a call for the 40 best players and the 10 outstanding coaches. With the aid of his assistants he sets up a three-month course on advanced basketball. Each practice session lasts about two and a half hours, and Charlie makes use of every practice device known to mankind—including a blackboard, magnetic diagram board, etc.

He's just about the greatest thing that's happened to the basketball manufacturers. He believes in having at least one ball available for every two players.

By the time Charlie is through

with them, every player is a finished product (to the absolute limit of his potential). The national team is then ready to take the court in international competition.

Charlie is probably the only coach in captivity who's coached six different national teams. He's been Olympic coach of Peru (1952) and Uruguay (1948), and has coached the national teams of Argentina, Venezuela, Puerto Rico, and the Dominican Republic.

While coaching the coaches, he's also found time to set up clinics for physical educators, college students, and newspapermen. He's the first North American coach to organize a national coaches association in four countries, and is now serving as advisor to the Latin-American Basketball Coaches Association.

TO THIS wandering minstrel of hooks and dribbles, basketball is more than an obsession and a way of life. It's a magnificent science, as precise as mathematics and physics.

He believes that basketball is still in the incubator stage technically speaking; that the possibilities in the way of offense and defense remain 99% untapped.

"Most coaches," he says, "design their attacks around specialists. If a player is a great pivot man, for example, the coach will put him in the bucket and keep him there for four years. I believe that every man should be taught to play every position . . ."

But suppose the fellow is one of those 6-9 galoots: Why teach him an outside position or any other position but the pivot?

"The first thing I'd do with one of those real big boys," replied Charlie, "would be to develop his full potential in the underbasket area—shooting, rebounding, feeding, screening, clearing out, short set

(Continued on page 42)

Dolphin Fish-Tail Swimming Stroke
Covered in New Film—Also in
SWIMMING and DIVING

by

DAVID A. ARMBRUSTER, Sr., M.A. Associate Professor of Physical Education and Head Swimming Coach, University of IOWA, and LAURENCE E. MOREHOUSE, Ph.D., Associate Professor of Physical Education, University of Southern California.

302 pages, illustrated. \$4.50

Here is a text outlining in detail techniques for the beginner as well as the varsity competitor, including necessary information in diet, conditioning and strategy for competitive swimming and diving. Detailed analyses are presented of the start, the various strokes, training and conditioning, and diving. The thorough treatment of each phase of competitive swimming and diving gives the new instructor security and the experienced instructor a desirable check list.

"Swimming and Diving" contains an excellent discussion of the Dolphin-Fish-Tail Swimming Stroke—the stroke that is featured in the new 16mm. sound film prepared under the auspices of the University of Iowa Extension Department. No other text on swimming and diving carries such detailed discussion of this increasingly popular stroke.

Aware of the differing opinions as to what constitutes good form in swimming, the authors base their instructions on kinesiologic principles and physical laws—and describe their techniques in coach's language. The capacity of the swimmer

to perform and his progress from the beginning to the end of the season are significant highlights of this book. All phases of competitive swimming and diving are presented and in a manner adaptable to laymen and professional men alike. Among the topics included are conditioning, training, conducting dual and championship meets, pool construction and springboard diving fundamentals and other swimming topics with clear illustrations throughout the text.

Features of this book are: 1) Diagram and discussion of the tumble turn. 2) A revised conditioning and diet table of higher caloric content is presented. A wider choice of food is recommended. 3) A discussion of the successful Japanese and Marshall of Austria and Yale type of crawl arm stroke and leg kick. 4) New discoveries formed through investigations at the University of Iowa research laboratories discussing the elimination of the bow wave for greater speed. The non-propulsive force of the crawl flutter kick at certain speeds. The investigative results of the open or closed fingers of the hand while stroking the various swimming strokes. 5) American and World Records for both men and women.

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"METHODS AND MATERIALS IN PHYSICAL EDUCATION AND RECREATION"

This book represents a compilation of the best methods and materials available for the teaching of physical education and recreation activities. In the field of physical education, it is applicable to the elementary, junior high school, senior high school, and college levels. In the field of recreation, it is applicable to the various school and community settings where such programs are conducted. Edited by Charles A. Bucher. 423 pages. Illustrated. PRICE \$5.00.

THE C. V. MOSBY COMPANY, 3207 Washington Blvd., St. Louis 3, Mo.

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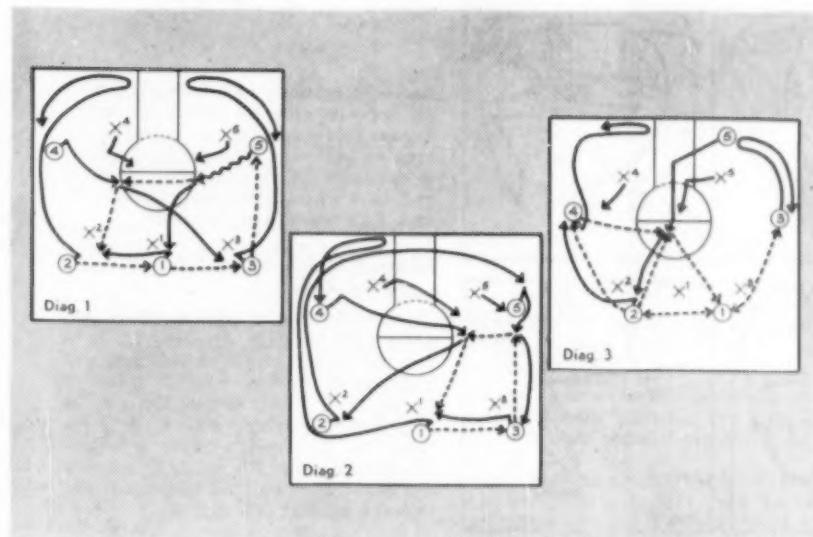
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ZONE _____

STATE _____

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By CHARLES
LIEBOWITZ PRAVDA

General Director of Basketball, Uruguay

Offensive Perpetuities Against All Zones

DESPITE the fact that zone defense is as old as basketball itself, many coaches still break out into a sweat when called upon to face it. The zone is a harrowing, pestiferous stumbling block demanding the ultimate in offensive planning.

Very few normal team patterns are equipped to handle it. As a rule, the attack must be entirely scrapped and a completely new pattern designed.

In constructing the zone attack, the first point to determine is what kind of zone you're facing. There's an infinite number of 2-line, 3-line, 4-line, and roving types of zones, plus any number of combination and hybrid types with rovers. But, in the main, the zone formation will take the form of a 2-3, 2-1-2, 2-2-1, 3-2, 1-2-2, 1-3-1, or 3-1-1.

What is the best method of combatting these zones? The answer lies in systematized "perpetuities." A "perpetuity" represents an organized five-man system of *sustained* ball and player movement, embodying the constant interchange of positions, functions, and responsibilities. Every man moves, every man is a threat.

Easy to teach and assimilate, the perpetuity incorporates all the basic essentials needed to penetrate the zone, such as outpositioning, out-matching, clearance of specific areas,

outrebounding, over-loading, etc.

The perpetuities can be initiated from any part of the court at the will of the players.

A team equipped with several perpetuities can handle any zone thrown up against it. The accompanying diagrams offer 19 of these patterns. Wholly original, they offer sound, time-tested means of penetrating the popular types of zone defense.

Let's take a close, clinical look at them before enumerating the fundamental principles upon which they're predicated.

DIAG. 1, 3-2 vs 3-2 Zone:

Passes go from 2 to 1 to 3 to 5. Both 5 (who dribbles) and 4 maneuver to positions contiguous to circle on their respective sides, luring rear-line defenders X4 and X5 up with them. 5 stops, bounce-passes to 4, then replaces 1 who's advanced to 2's original spot.

The instant 4 receives 5's pass, 2 and 3 execute simultaneous top-speed cuts paralleling sidelines, then—at propitious moment—veer into basket. This sets up a 3-on-2 situation (2, 3 and 4 vs X4 and X5).

If a shot is attempted, 2, 3 and 4 serve as rebounders while 1 and 5 act as defensive balancers. If pass doesn't go to 2 or 3, or 4 can't get off shot, a safety pass is pitched to 1. 2 then locates in 4's original position, 3 replaces 5, and 4 goes to 3's spot.

DIAG. 2, 3-2 vs 3-2 Zone:

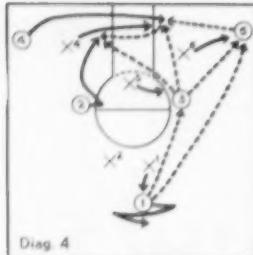
As ball goes from 1 to 3 to 5, 4 maneuvers to pivotpost outside circle for pass from 5, who then advances to 3's unoccupied spot. (X4 and X5 have been lured to one side of court, leaving opposite side undefended.) Soon as 4 gets ball, 2 breaks in clockwise direction through open lane then toward and across basket, expecting a pass. (Frequently, X2 retreats and guards 2.) After an imperceptible pause, 1 trails 2 to basket, then retraces steps to sidecourt area.

If shot is attempted, 1, 2 and 4 rebound while 3 and 5 serve as defensive balancers. Should 4 be unable to pass to 1 or 2, he whips ball to 3 who now occupies 1's original position and 4 maneuvers to 2's starting position, while 5, 2 and 1 occupy 3, 5 and 4's original positions, respectively.

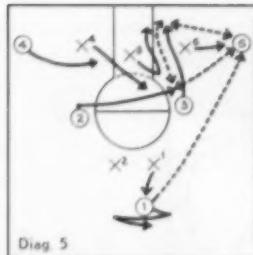
DIAG. 3, 2-2-1 vs 3-2 Zone:

1, 2, 3 and 4 horseshoe the ball. When 2 or 4 possess or are about to receive ball, 5 jockeys to a pivotpost position, thereby decoying defenders X4 and X5 to left side of court, opening up right lane. Upon receipt of ball, 5 whirs to shoot, drive-in, or pass to 3 or 4 driving to basket. If no scoring situation materializes, 5 outlet-passes to 1 and circulates to 2's initial position. 2 advances to 4's position, while 4 sets up near base line and left free-throw lane.

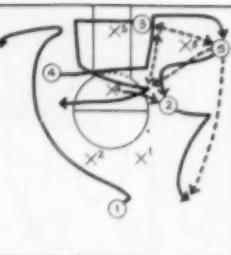
Operation of this perpetuity is now reversed, with 4 breaking to pivot-position when 1 or 3 control ball or are about to control it.



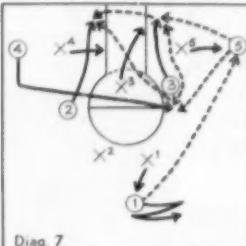
Diag. 4



Diag. 5



Diag. 6



Diag. 7



Diag. 8



Diag. 9

DIAG. 4, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

As soon as 1 passes to 3 or 5, 4 dashes along end line to opposite side of basket. After which, 2 maneuvers to underbasket area on his side of court. Since X5 is compelled to guard 5 closely to prevent a corner shot, 2, 3 and 4 exploit outnumbered defenders X3 and X4 as soon as they receive ball. If shot is attempted, 2, 3 and 4 serve as rebounders with 1 and 5 as defensive balancers. Anytime a safety pass is pitched out to 1, non-ball attackers occupy nearest untenanted positions in 1-2-2 formation.

DIAG. 5, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: As 1 rifles ball to 5, 3 cuts to underbasket area on ball side, 2 dashes to 3's vacated position, and 4 breaks to lane. 5 passes to 2 or 3, after which 2, 3 and 4 triangle-pass to open up a scoring opportunity.

Right: If no scoring situation materializes, 3 passes to 5, after which 3 and 4 "squarecut" the lane, as illustrated; 2 breaks to nearer sidecourt, then out to sidecenter for possible outlet pass from 5; 1 cuts down "blind side" of defense to underbasket area. 5 passes to 4 underneath or to 3 in far pivotpost position. 3, 4 and 1 then triangle-pass to create a quick scoring situation. Anytime any one of ball-handlers deems it advisable, he may safety-pass to 2 (in diagram, 5 outlet-passes to 2). Should this situation

transpire, 1, 3, 5 and 4 circulate to 4, 2, 3 and 5's original floor positions, correspondingly.

DIAG. 6, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: Ball goes from 1 to 3 to 2, who has cut underneath on ball side, or from 3 to 5 to 2, while 4 maneuvers to underbasket area on off-ball side.

Right: Anytime 3 breaks to nearer sidecourt or 5 passes to 2 and maneuvers to opposite side and near basket, 4 crosses lane to occupy 3's vacated position while 1 maneuvers to 4's starting position. 1, 4, 5 and 2 quickly "box-pass" the ball opposed by X3, X4 and X5. Should their efforts prove futile, ball is safety-passed to 3 who has replaced 1, 5, 4, 2 and 1 then swiftly set up in positions originally tenanted by 4, 3, 5 and 2, correspondingly.

DIAG. 7, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

As 1 fires to 5, 2 and 3 quickly synchronize direct cuts to underbasket area on their respective sides, while 4 breaks to 3's initial position. 5, harassed by X5, swiftly passes to 3 or 4, 2, 3 and 4 triangle-pass against outnumbered X3 and X4.

DIAG. 8, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

As 1 pitches bullet pass to 5, 3

dashes diagonally to underbasket area on opposite side to screen X4, while 4 parallels end line to underbasket area on ball side. Meanwhile, 2 quickly occupies 3's vacated spot. 5 passes to 2 or 4 who immediately exploit X3 and X4's precarious situation.

DIAG. 9, 1-2-2 vs 2-3, 2-1-2 or 2-2-1 Zone:

1 zips ball to 3 who dribbles into outer part of circle, drawing X3 in to prevent possible shot, while 2 breaks underneath on his side of court. 3 passes to 4, which draws X4 over to stop potential shot, and 4, in turn, relays to 2. 2 and 5 enjoy a 2-on-1 situation against X5, while 2, 3 and 5 simultaneously enjoy a numerical advantage against X3 and X5.

DIAG. 10, 2-2-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Ball goes from 1 to 3 to 5, forcing X3 and X5 to close in on 3 and 5. Simultaneous with 3's pass to 5, 4 dashes crosscourt to pivotpost spot for pass from 5. If necessary, 5 and 3 interchange passes until one or other can deliver ball to 4. Latter's reception of ball serves as signal for 2's "blind-side" cut, which automatically establishes a momentary 2-on-1 situation (4 and 2 vs X4).

As 2 crosses basket, 3 slices off pivot for hand-off or delayed pass from pivotposter 4, a hook pass from 2, or for rebound duty, as occasion may warrant. In interim, 1 replaces 2 and 5 advances to 1's position. If no scoring situation materializes or if ball is recovered on a shot-rebound, 4 outlet-passes to 5, after which, 3, 4 and 2 set up in 4, 5 and 3's original positions.

DIAG. 11, 2-2-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Ball moves from 1 to 3 to 5 who maneuvers to pivotpost position. 4, 2 and 1 then execute an "Indian file" staggered trailer-cut maneuver, utilizing outside longitudinal cuts until vicinity of end line where 4 and 2 break transversely across basket anticipating a pass from 5 and setting up in 3 and 5's original positions, while 1 fishhooks to 4's initial position. In interim, 3 has advanced to 2's starting position. 5 passes to 4 and maneuvers to 1's original floor position.

DIAG. 12, 2-2-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

1 passes to 3 and cuts longitudinally to end line. 5 establishes a pivotpost and 2 breaks to 1's vacated position. 3 snaps to 5 or 1. 5, 1 and 4 improvise maneuvers and triangle-pass against outnumbered X3 and X4. If advantageous opportunity is dissipated, ball is safety-passed to 2, after which, 5, 1, 4 and 3 circulate to 3, 4, 5 and 2's starting positions, respectively.

DIAG. 13, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

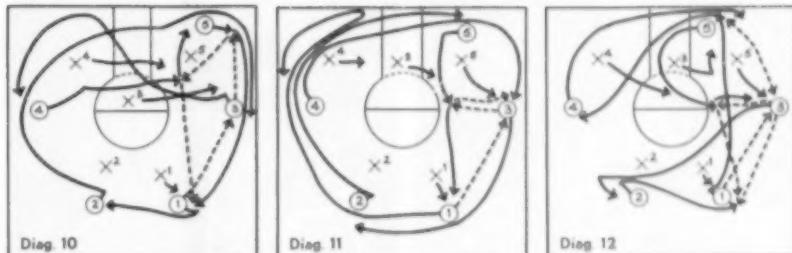
Left: After passing to 3, 1 cuts directly to end line. 4 replaces 1, 2 maneuvers to pivotpost position, and 5 crosses lane. This sets up a 3-on-2 situation (2, 1 and 5 vs X3 and X4).

Right: If 3 cannot pass to 2 or 1 in their positions close to the lane, he passes to 1 who fades toward nearer corner and receives ball in proximity of end line. After which, 3 cuts diagonally across basket, 2 scissors off 3's heels (who sets natural screen against X4), while 5 maneuvers to circle. If 1 cannot pass to any one of cutters, he dribbles toward 3's original position and outlet-passes to 4. At termination of this movement, 3, 2, 1, 4 and 5 tenant 2, 5, 3, 1 and 4's original positions.

DIAG. 14, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: 1 passes to 3 and drives to basket via off-ball side. 4 replaces 1, 5 establishes pivotpost, and 2 breaks diagonally across basket to 5's initial position.

Right: If 3 cannot pass to any of cutters, which would permit 5, 2 and 1 to attack outnumbered X3 and X4, he safety-passes to 4 and non-ball attackers interchange positions—3, 2, 5 and 1 circulating to 5, 4, 2 and 3's initial positions correspondingly.



2-2-1 Perpetuities vs 2-3, 2-1-2 or 2-2-1 Zones

DIAG. 15, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: 1 passes to 4, after which non-ball attackers advance one position in deep-wide counter-clockwise fashion.

Right: If 4 is unable to pass to either side or to underbasket area, he outlet-passes to 2 and four players closest to basket circulate one position in shallow counter-clockwise manner.

DIAG. 16, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: Soon as 1 passes to 3, 1 and 4 exchange positions while 2 and 5 do likewise, as illustrated.

Right: 3 out-passes to 4, cuts across lane and replaces 5; 5 replaces 1; 1 replaces 3.

(Continuation of pattern in each instance assumes that no scoring opportunity materialized after initial thrust.)

DIAG. 17, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: After passing to 3, 1 cuts toward opposite side, parallels sideline, then veers to basket. In interim, 2 replaces 1 while 4 and 5 exchange positions.

Right: 3 whips ball to 2 in outcourt area and exchanges positions with 4, while 5 and 1 also exchange positions in manner diagramed.

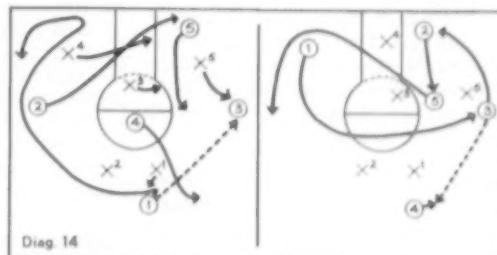
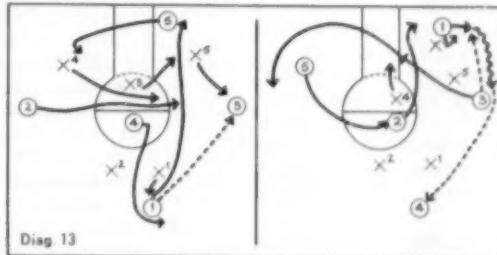
DIAG. 18, 1-3-1 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: 1 fires ball to 3 and maneuvers directly to endline. 5 establishes pivotpost outside circle; 4 breaks to left side of basket; 2 replaces 1.

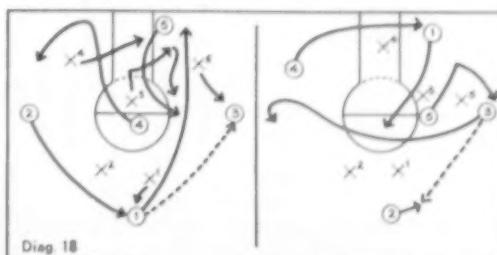
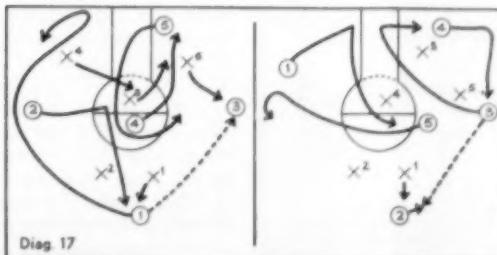
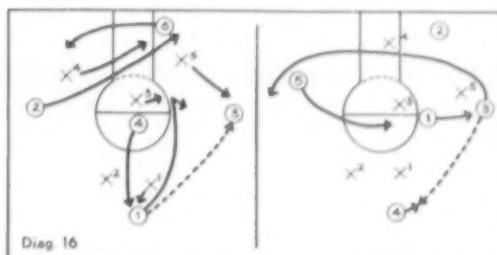
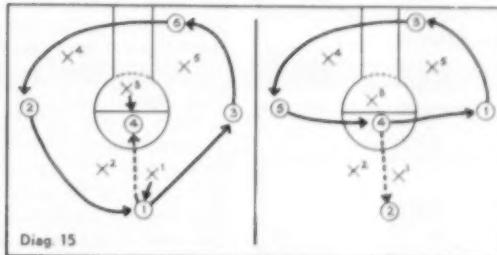
Right: 3 pitches to 2 and dashes across circle to opposite sidecourt position. 4 replaces 1; 5 replaces 3; 1 replaces 5.

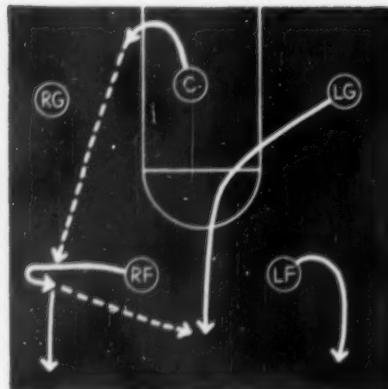
(Continued on page 44)

**1-3-1
Perpetuities**

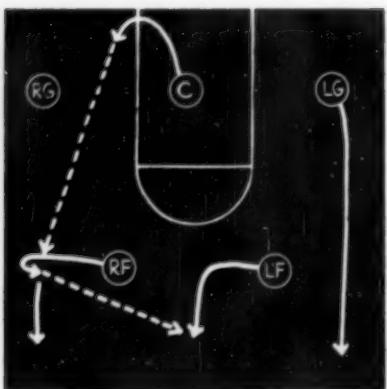
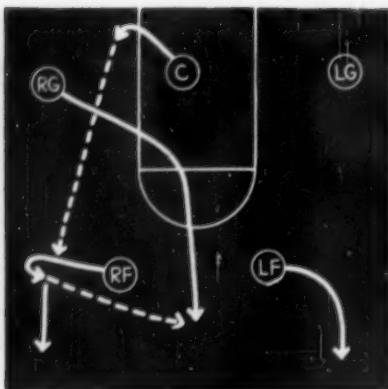


**vs
2-3, 2-1-2 or
2-2-1 Zones**





A PATTERN



St. Louis' Controlled Three-Lane Fast Break

THE St. Louis University fast break may be broken down into two phases—the initial stage (back court) and the scoring area (front court).

Initial Stage (back court area):

1. The fast break may begin from any of the following: defensive board rebound, ball interception, loose ball recovery, out-of-bounds play, jump ball, or after a score by the opponents.

2. The best opportunity for initiating the fast break stems from the defensive rebound. The principles covering this situation will also apply to the other possibilities. The fast-break offense will generally follow a *free-lance pattern* but should observe the practice patterns that will be explained later on.

3. Remember, the fast break cannot be initiated without first obtaining possession of the ball. (Hence the best defense against the fast break is a possession game.) Any player may initiate the fast break with the outlet pass. The patterns of these outlet passes will be thoroughly described.

4. The back-court geography in the accompanying diagram outlines the outlet areas. These are as follows: Right side—short (best) and long; inside—short and long; left side—short and long; right base line, and left base line.

5. The outlet pass must be quick and sharp, and not too long. Use of the long area comes only after full

By **EDDIE HICKEY**

HEAD COACH

development. A "relay" outlet (extra pass) will be effective at times in the base-line area.

6. A player without the ball must quickly react toward the outlet area (widen as required) as his teammates move to fill unoccupied lanes.

7. A prospective receiver must not run down court away from the ball. In other words, he shouldn't anticipate the outlet pass and "release" down court. Remember, the potential receiver must widen, using correct footwork.

8. Play Patterns Against a 2-3 (Single Pivot) Attack:

"A Pattern," defensive center as rebounder with outlet into side belt. (Play patterns diagrammed for right

side only. Same options occur on left side in actual play.) **See diagrams on this page.**

"B Pattern," defensive center as rebounder with outlet into inside area. **See diagrams on page 11.**

"C Pattern," outcourt defensive player initiating outlet pass into opposite side belt. Possession may occur from a long rebound, muff of ball, etc. **See diagrams on page 11.**

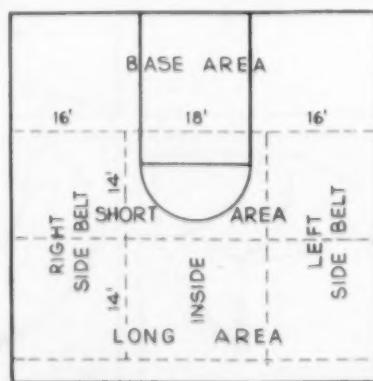
"D Pattern," corner defensive man initiating outlet pass into side belt. **See diagrams on page 11.**

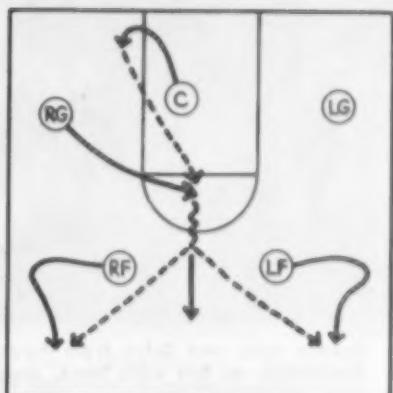
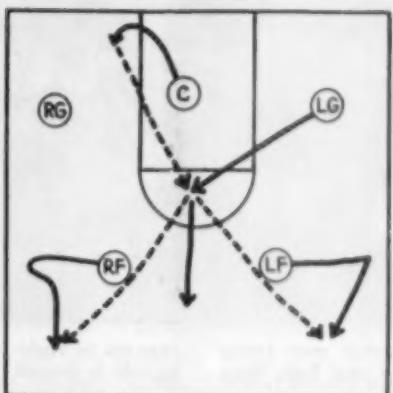
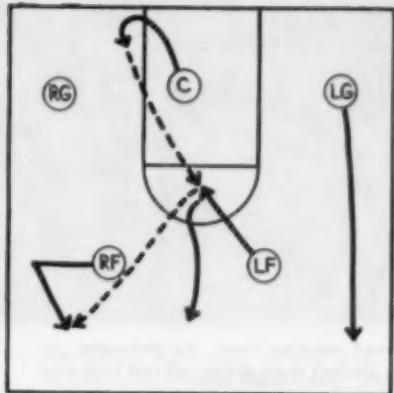
9. Play Patterns Against a 3-2 (Middle Open) Attack: The fast break works even better here since the three lanes for the first wave down court is already established. The fast break against this type of attack possesses fewer variations with regard to filling the lanes.

"32-1 Series" Pattern, rebounder covering board from one of the corners. This series corresponds to "A Pattern" against a 2-3 attack. Outlet may occur either from right or left side. **See diagram on page 11.**

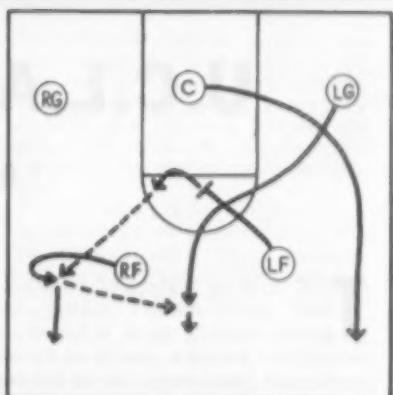
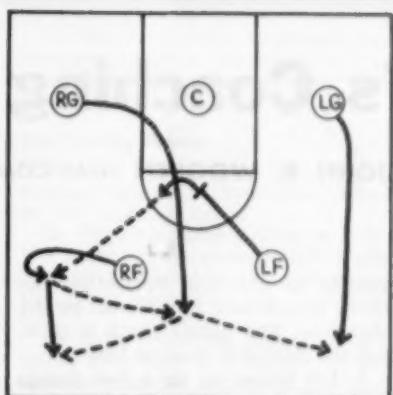
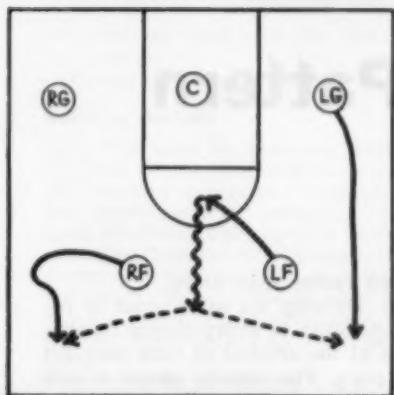
Since the corner rebounder will have less opportunity to turn away from the inside, the cross-court outlet pass is permitted. This gives us 32-1 "A." When the corner rebounder is able to turn to the outside, the outlet pass will be on the same side belt toward which he turns. This will give us 32-1 "B."

"32-2 Series" Pattern, rebounder covering board from one of the corners. (Continued on page 30)

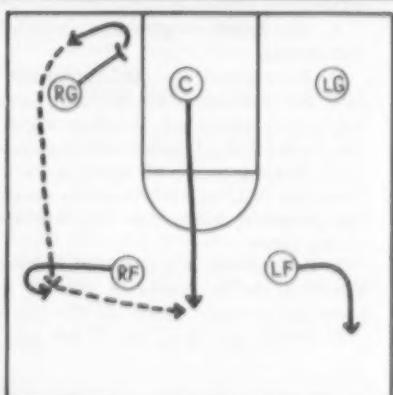
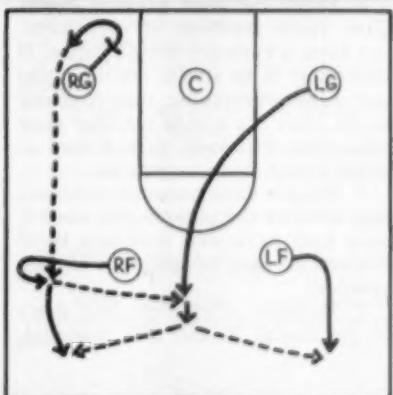
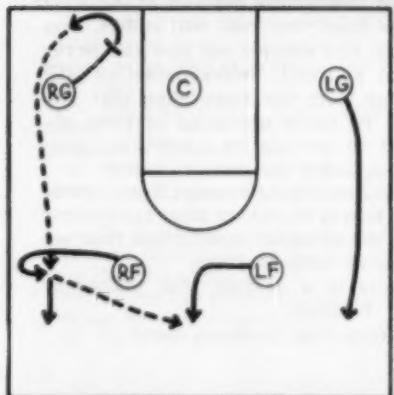




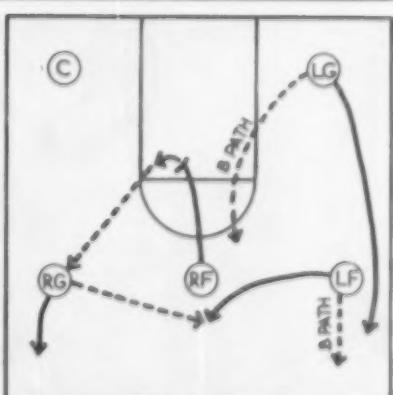
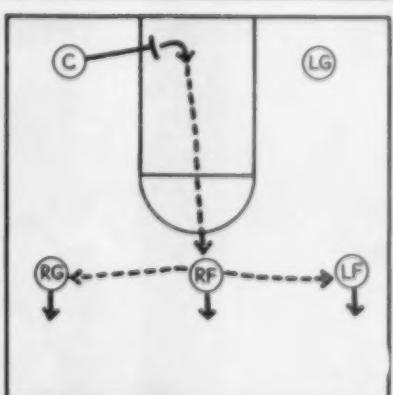
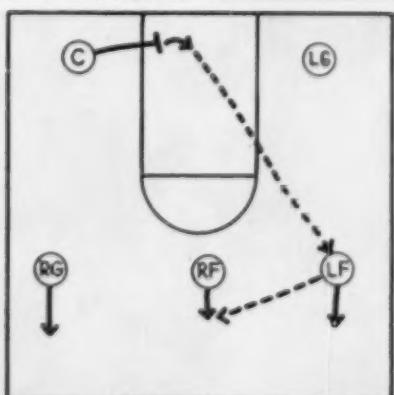
B PATTERN



C PATTERN



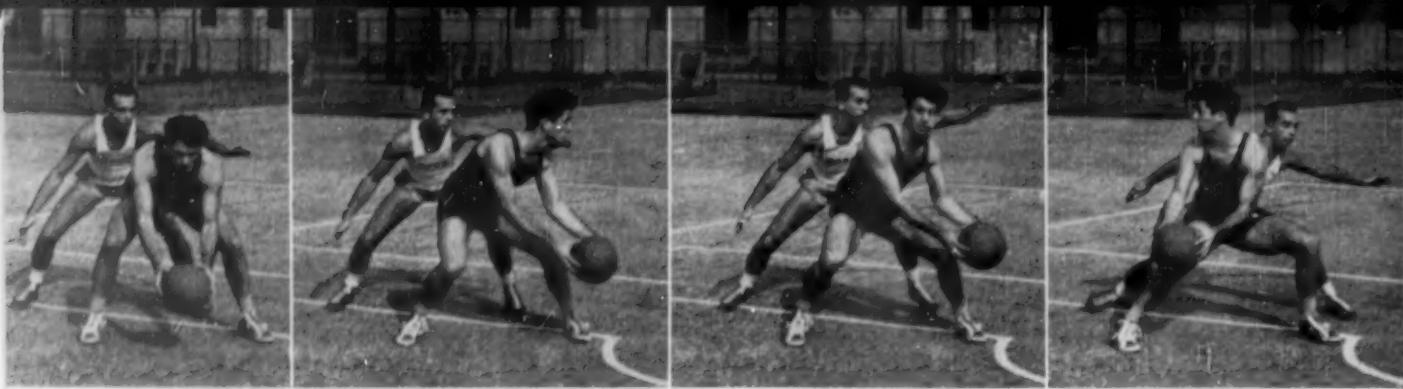
D PATTERN



32-1 SERIES

32-2 SERIES

32-3 SERIES



Double Fake and Drive from Pivot: Bucket man fakes beautifully to left with head, shoulder and ball, then

repeats to right (without moving feet). As defender responds to second fake, bucket man pivots off left foot and

U.C.L.A.'s Coaching Pattern

By JOHN R. WOODEN (HEAD COACH)

THE style or system of a basketball team doesn't matter too much, so long as it is based on sound floor balance, plenty of movement, and good execution of fundamentals.

1. Cardinal principles to keep in mind:

A. Condition — physical, mental, and moral.

B. Fundamentals—ability to execute the fundamentals without having to stop and think. In other words, the formation of automatic habits.

C. Development of team spirit—each boy willing and eager to sacrifice personal glory for the welfare of the team.

2. Basketball is a game of habits. You will do in games as you do in practice; so bear down all the time.

3. Never be satisfied. Work con-

stantly to improve. Perfection can never be reached, but it must be the objective. The uphill climb is slow, but the downhill road is fast.

4. It's better to do a few things well than a great number of things poorly. Don't overload your players.

5. Don't tie your players down. Give them freedom of movement, but keep a constant floor balance. If their play is so stereotyped that you can guess everything they're going to do, then it's a safe bet that your opponents will soon learn almost as much about them as you do.

6. Keep a close personal relationship with all the players, but keep it on a firm basis and maintain their respect. Be easy to approach on any problem.

7. Maintain discipline, but don't be dictatorial. Be fair and impartial.

Lead rather than drive.

8. Develop the same sense of responsibility in every player regardless of the amount of time they get to play. The varsity squad is one team, not regulars and substitutes.

9. Strive to accomplish the very best that you're capable of. Nothing less than your best will suffice. You may fool others, but you can never fool yourself. Self-satisfaction will come from the knowledge that you left no stone unturned in your effort to accomplish everything possible under the circumstances.

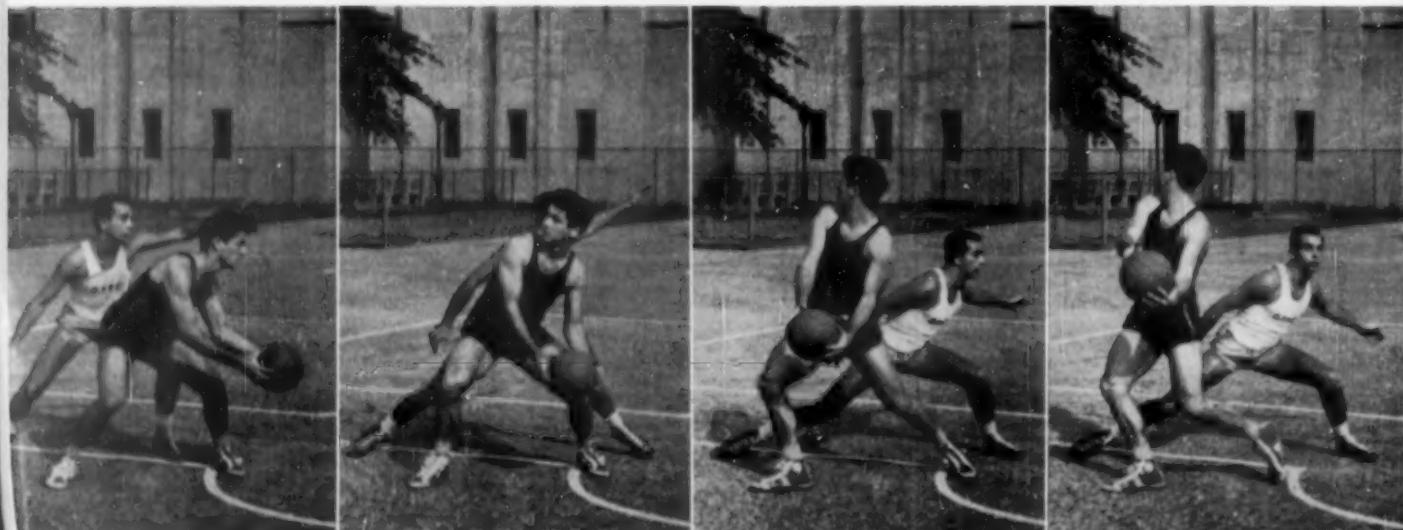
The following excerpt from a poem by Edwin Markham most aptly sums up the personal satisfaction that we receive from coaching:

There is a destiny that makes us brothers:

None goes his away alone.

Fake and Hook Off Pivot: Bucket man fakes sharply to his left with head, shoulder and ball (without moving his

feet). As the guard responds to the fake, the pivot man swivels off his right foot and throws up a beautiful hook





cross-steps with right across lane. With aid of a dribble or two, he breaks completely clear for an easy layup.

Pivot man shouldn't fake indiscriminately. He should know exactly how his opponent responds to every fake.

*All that we send into the lives of others,
Comes back into our own.*

Coaching Methods

11. You must be a teacher. Follow the laws of learning and understand the learning processes — explanation and demonstration, imitation, criticism, repetition until habit is formed.

12. Use lectures, photographs, diagrams, movies, mimeographed material, charts, bulletin boards, rules discussion, pre- and post-game meetings, etc., to supplement your daily practices.

13. Insist on punctuality and proper dress for practice and meetings. Coach sets the example.

14. Insist on strict attention.

15. Permit no "horse-play." Other things being equal, one tends to do in games as he does in practice. Individuals vary.

16. Show patience. The formation of habits takes time. Don't expect too much, but demand effort.

17. Give new things early in a practiced period, then repeat daily until learned.

18. Be careful to avoid harsh, public criticism. Use praise as well as censure. Build confidence.

19. Encourage teamwork and unselfishness at every opportunity.

20. Do a lot of individual coaching.

21. Small, carefully organized and arranged groups at one basket on special drills can accomplish more than a large group.

The Practice Session

22. Time and length: May depend on many factors, but remember there's no substitute for work.

23. Have a general outline or practice plan for the season, taking into consideration your schedule, material-size, speed, experience, etc., your gym, etc.

24. Have a specific plan for each week, then vary it from day to day according to the results of the previous day.

25. Have a daily written plan and follow it to the minute.

A. Start with warm-up drills.

B. End with team drills.

C. Vary the drills to prevent monotony.

D. Explain the purpose of the drills. Boys respond better and have more incentive when they can visualize the objective. Whole vs. part method is good.

E. Don't continue the same drill too long.

F. Follow tough drills with easy ones.

G. Make the drills competitive to simulate game conditions as much as possible.

H. Give new material early in the practice period while the boys are still fresh, then repeat daily until learned.

I. Stress shooting drills every day.

J. More time for team drills as the season progresses, but main emphasis is always on individual fundamentals.

K. Condition players for games.

L. Scrimmages—when and how long.

26. Analyze each day's practice while it's still fresh in your mind and plan the program for the next day accordingly.

27. Early season practices must be progressive in intensity until players have reached top physical condition.

28. Examples of practice plans:

FIRST DAY OF PRACTICE

3:30-4:15: Meet in classroom. Preliminary explanation of objectives, etc.

(1) Explain locker and equipment set-up.

(2) Collect medical slips and explain about receiving their cold shots.

(3) Explain the system of cutting the squad.

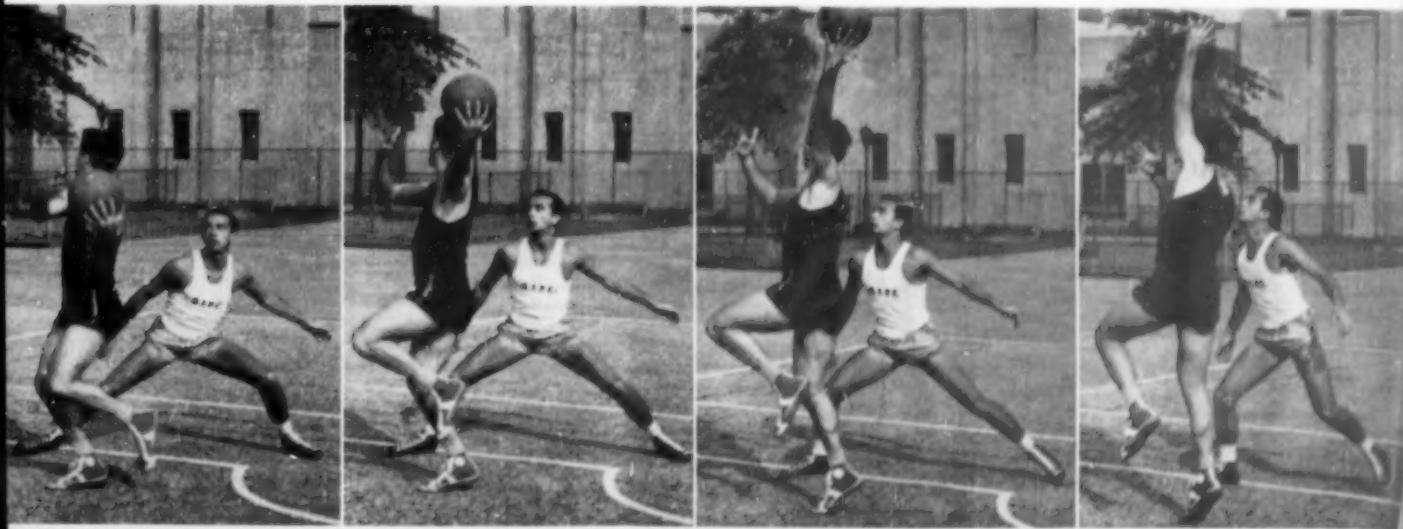
(4) Stress—punctuality at practice, mental attitude, training, etc.

(5) Distribute information sheets to be filled out and insist they be returned tomorrow.

4:15 - 4:30: Receiving equipment, locker, and getting dressed.

shot, bringing his left foot across at the same time. Note that the pivot man looks at the basket before letting go.

Secret of good pivot play is variety—setting up man with one type of fake, then coming back with another.



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4:30-4:40: Passing drills—give the unknowns your attention.

4:40-4:55: Shooting drills—give the unknowns your attention.

4:55-5:00: Divide boys into numbered teams.

5:00-6:30: Scrimmage — take individual notes on all. 15 minutes per group, then change groups. Use two courts (4 teams—20 boys) at the same time.

If time permits, bring each group back for another 15 minutes against a different opponent.

ORDINARY PRE-SEASON DAY

3:30-3:50: General warm up in pairs—individual attention.

Ridgway—defensive footwork and position.

Johnson—stopping the floor shot; passing off on fast break.

Sheldrake—carrying the ball on his dribble.

Luchsinger & Williams—pivot moves.

Porter—shooting, needs confidence.

3:50-4:05: Inside turn and defensive sliding.

Defensive position to signal, vs dribbler, vs passer.

Change of pace, cutting and dribbling.

4:05-4:20: Floor length drills—Parallel lane, weave, through the middle, long pass, pivoting and cutting.

4:20-4:30: Free throws, alternate baskets.

4:30-4:40: Pass and cut drills, from various spots.

4:40-5:10: Shooting drills. 4:40-4:55—Special at 4 baskets. 4:55-5:10—Special with guards, centers, and forwards at different baskets.

5:10-5:20: Rebounding and pass out, 4 baskets.

5:20-5:30: Free throws, alternate baskets.

5:30-5:40: Team fast break, vary some defense.

5:40-6:00: Dummy scrimmage, alternate the offense and defense and have the defense fast break.

6:00-6:15: Free throws, alternate baskets.

FOLLOWING OPENING GAMES

3:30-4:00: General warm up in pairs—individual attention.

Ridgway—turning head and watching ball on defense. Must vary offensive moves more. Block man off defensive board.

Sheldrake—must take shots. Work on dribbling—crossover and change of pace.

Johnson — must guard base line drives better. Keeping wrong foot forward. Giving his man too many floor shots. Work on pass off in fast break.

Alper — careless traveling. Getting back into play after shooting. Keep hands up around defensive board.

Norman—broad jumping on drive shots. Loafing on defense. Protect for driving guard. Not calling switches. You can hit when you get set.

Luchsinger—move out faster on fast

break. Needs better timing with passes to get open on pivot. Must know where his guard is when he has ball on pivot. Quicken your pivot moves.

Porter—Pass and cut more on offense. Too much dribbling. Take your medium distance shots.

THE TEAM: Set up and work without hurrying when we don't get our fast break shot. Pass and cut more. Forwards must fake reverses when center receives ball. Cover the long key better. Talk more on defense. Block out better on defensive board. Keep floor balanced better—offensively and defensively.

4:00-4:10: Floor length drills.

4:10-4:15: Pass and cut — change pivot. 4 teams at 4 baskets.

4:15-4:25: Defense on pass to pivot.

2 baskets and 2 teams at each basket.

4:25-4:35: Free throws, alternate baskets.

4:35-4:50: Shooting — center, forwards, guards at different baskets.

4:50-5:00: Five on three—stress offensive rebounding and defensive blocking out.

5:00-5:05: Team fast break. No defense.

5:05-5:15: Dummy scrimmage—defense fast breaking, then setting up if they don't get a good shot.

5:15-6:00: Scrimmage—for all who did not play too much in the games. Thompson, Matulich, Pounds, Porter, Thomas vs Feenstra, Evans, Bell Logan, Holzer. All others make 12 free throws at each of 4 baskets not in use, then leave floor.

THE DAY BEFORE THE CALIFORNIA SERIES

3:30-4:00: General warmup in pairs, individual attention.

4:00-4:10: Floor length drills.

4:10-4:25: Team fast break against California style of bothering. Stress hitting front man on second pass out. Get center out fast to beat Gray down floor.

4:25-4:35: Free throws, alternate baskets.

4:35-5:00: Shooting. 4:35-4:45—special. 4:45-5:00—centers, forwards, guards at different baskets.

5:00-5:15: Defense against California's offense. Holzer for See, Feenstra for Gray, Matulich for Hagler.

5:15-5:35: Set offense—double post variations. Single post variations.

5:35-5:45: Review out-of-bounds and set plays.

5:45-5:55: Protect a lead.

5:55-6:05: Free throws, alternate baskets.

29. Equipment.

A. All boys equipped the same.

B. Most important — shoes, socks (inner and outer), supporters, and towels. A basketball player is no better than his feet.

C. Good, neat, attractive game suits help develop pride.

D. An adequate supply of good, clean balls helps spirit.

E. Adequate locker and shower facilities are quite important.

(Continued on page 39)

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DEFENSING THE BACKBOARDS

By HERMAN L. MASIN

Editor, Scholastic Coach

POSSESSION is nine points of the "law" in basketball. The team that can control the ball is going to win—assuming it can make a decent percentage of its shots.

This hardly qualifies as a revelation. The problem is: How do you obtain that control? According to statistics, the best way of getting the ball is by digging it off the boards. Since few teams average more than 33% of their shots, two out of three tries wind up as free balls, and the team that can capture the lion's share of these rebounds is going to control the ball.

It thus behoves the coach to put in a lot of time on this technique.

Although there are various team aspects to the art, such as doubling up and triangular position play, rebounding is generally considered an individual proposition. Each defensive player is held responsible for his man. After a shot, it's up to the guard to keep that all-important inside position by *boxing his man out*. That is, he must shut off the opponent's direct path to the backboard.

Let's suppose an opponent shoots. What do you do? Do you turn around immediately and go for the rebound? Absolutely not! You look at your man. If he stays put, okay. Let him stay where he is and you go in for the rebound—assuming you're in position to do so.

If the opponent starts following up his shot, however, stick with him. Don't let him get around you and

get that inside position. The big fault to avoid here is to turn squarely around and let him bump into you. Most chances are that the official will call blocking on you.

The approved technique is to make a quarter-turn and back-pedal with the man. This way you can keep an eye on both the player and the ball, and at the same time maintain that inside position. While doing this, it's a smart idea to keep your arms up and out.

As soon as you perceive the direction of the rebound, you should make another quarter-turn, shutting the door completely on the opponent. This will bring you into rebounding position, facing the basket.

The idea now is to brace yourself firmly, with the knees slightly flexed and your hands up and out. Take up a lot of room, so that your man can't sneak around you, and don't lean back, or you'll never be able to get a good leap. Lean forward, keeping your weight over the balls of your feet.

The actual retrieve is a matter of timing and springing. Though you may not have much bounce in your legs, good timing and technique can compensate for it. Don't jump prematurely. Stay cool. Look at the ball. Try to calculate how it will angle off the board.

After judging the height, direction, and velocity of the rebound, you're now ready to go up after it. The vital thing to remember is to *jump into the ball*. Don't jump straight up. This may force you to

reach out for the ball and you'll be catching it at a lower level than if you had *jumped into the ball*—ruining the effectiveness of your technique.

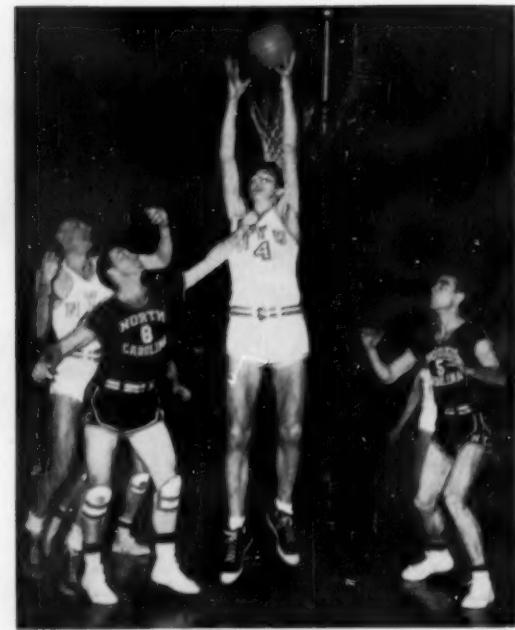
While leaping, extend your hands and arms fully. Try to get the maximum benefit out of your reach. If you can jackknife while jumping, thus extending your buttocks, you'll keep your man away from the ball. But don't attempt this unless you've mastered it in practice. Inexperienced players often concentrate so hard on jackknifing that they fail to time the jump properly.

That arm extension and timing are vitally important. Many players will get up beautifully, then nullify their leap by catching the ball about chest high—where it can be tied up immediately.

Soon as your fingers close around the ball, grip it hard and alight with the feet well spread and the fanny out. If you're a real tall boy, you can keep the ball up overhead, turn your head slightly, and quickly whip the ball to a teammate.

If you're on the smaller side, it's a wise idea to bring the ball down in front of your body where you can protect it from slapping opponents. Keep your elbows and fanny out, and your legs well-braced under you.

The thought now in your mind is to *get rid of the ball as quickly as possible*. The first thought should be to look up and down the court. A long pass to a fast-breaking teammate may produce an easy score.





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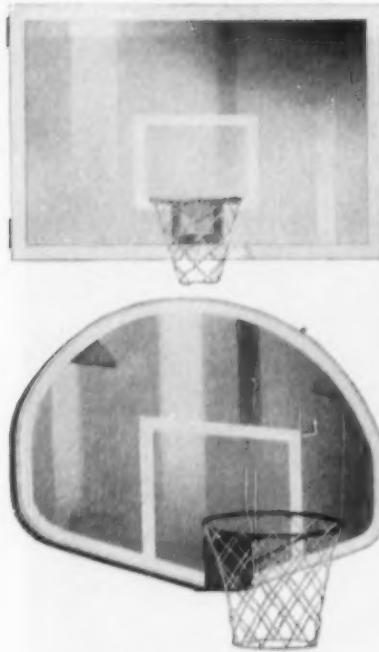
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Frequently, of course, you'll be crowded. DON'T in your desperation to get rid of the ball, make a difficult pass. It's better to have a jump ball than to try a pass that can be intercepted for an easy basket.

If you can't look up immediately, keep a tight grip on the ball and make some short, hard, quick arm and shoulder fakes—shaking off the opponents who are harassing you. A dribble to the side will often get you out of trouble and put you in position to pitch the ball out to a nearby teammate.

Summing up:

1. Be tough and aggressive under the boards. Don't be afraid to throw your weight around. And don't be afraid to absorb a couple of bumps yourself. Losing the ball may hurt you more than an elbow in the side.

2. Take up a lot of room. Keep your elbows out and up, and your fanny protruding.

3. Box your man out. Cut off his

direct path to the goal. Never let him get around you.

4. Time your jump properly. Jump as high as you can with both hands, and jump into the ball, not straight up.

5. Bring the ball down quickly and look down the court for a fast breaker. Keep braced, with your tail out. Try to get rid of the ball as quickly as possible.

6. If crowded, try some arm and shoulder feints to throw off your pressers. Dribble out to the side to clear yourself (if you can't pass out). Make that first pass safe.

7. Don't let the opponent take you too far underneath the basket. You seldom can rebound from a position close to the endline or directly under the basket.

A player endowed with a small body and little natural spring has two strikes against him in the rebounding department. But, with savvy and good technique, he can still do the job under the basket.

H. S. Swimming Rules for 1955-56

SEVERAL significant changes were written into the high school swimming code at the 1955 meeting of the National Swimming Rules Committee.

Elimination of Hand Touch in Freestyle Events: This rule modification had been discussed for years. But, though proposed at several meetings, it had never been adopted by the NSRC.

To determine whether there was sufficient sentiment to warrant the change for interscholastic swimming, the NSRC decided to conduct a poll among the members of the Interscholastic Swimming Coaches Association. The results evidenced a positive opinion for the change. There were 73 affirmative votes against 25 negatives.

After this expression of opinion, Chairman Royer of the NCAA Swimming Committee contacted the members of the Committee itself on the proposed change; and the vote was 6 favoring the elimination of the hand touch, 1 abstention, and 3 opposed to the change.

As a result of the majority opinion of the members of the Committee, the Chairman has declared that the hand touch is to be eliminated from interscholastic freestyle events beginning with the 1955-56 season.

Breaststroke (Rule X): The Committee approved the retention of the present 100-yard butterfly breaststroke for interscholastic swimming.

Individual Medley: The interscholastic individual medley shall be 150 yards with the first leg butterfly or breaststroke to be used interchangeably or any combination thereof; the second leg is to be backstroke; and the last leg, any stroke other than butterfly, breaststroke or backstroke.

Medley Relay: The interscholastic medley relay race is to become a 200-yard four-stroke relay. The four swimmers on each team will each swim one-fourth of the distance continuously; first: backstroke; second: breaststroke as prescribed in Rule 9, Section 1, page 139 of the 1955 Guide; third, optional (butterfly or butterfly breaststroke); fourth: a stroke other than backstroke, butterfly, butterfly breaststroke, or breaststroke.

Scoring in Medley Relay: The scoring in the interscholastic medley relay at dual meets is to be the same as for the freestyle relay composed of four men (7-0). Championships—six finalists: 14, 10, 8, 6, 4, 2; five finalists: 12, 8, 6, 4, 2; four finalists—10, 6, 4, 2.

False Start Elimination: Provisions of Rule V, Section 4, page 136 of the 1955 Guide, do not apply to interscholastic dual meets.

Questions concerning the details of these rule changes may be directed to Mr. C. E. Forsythe (Dept. of Public Instruction, Lansing 2, Mich.), National Federation representative on the Swimming Rules Committee.



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American Gymnastics in the Olympic Games

By OTTO E. RYSER

Gymnastics Coach, Indiana University



AS THE 1956 Olympic Games loom closer and closer, our gymnasts and gymnastic coaches are determined to increase spectator interest in this sport and improve our standing in international competition.

At the 1952 Games in Helsinki, Uncle Sam's gymnasts failed to score a single point, while Russia won the team championship along with many first, second, and third places in the individual events. The U. S. did well enough in the remaining sports to win the Olympics, but the fact remains that Russia made its greatest gain in gymnastics.

The Russians' powerful showing was a surprise. First place had generally been conceded to the Swiss, the Finns, or the Germans. It was an earned victory, however, and not due to chance, lucky breaks, or unfair judging.

According to Roy E. Moore, chairman of the National AAU Gymnastics Committee and a former Olympic gymnast, the Russians produced a team standard of perfection in their compulsory routines unparalleled in Olympic competition.

Their optional routines weren't the most difficult—certainly the Japs' and perhaps our own exceeded theirs—but their work was performed so flawlessly as to merit the high scores.

My purpose here isn't to explain Russia's success, but to give reasons—not excuses—for our lack of success and to mention our efforts to improve.

Don't mistake my feelings. Our 8th place among 23 nations wasn't bad. Four years before in London, we placed 7th. It's just that our

gymnastics record simply isn't as good as our record in other sports.

One of our major problems is a lack of public interest in the sport. This general apathy has much to do with the scarcity of participants. The majority of good athletes are attracted to activities high in spectator interest and public recognition.

In Europe, on the other hand, top gymnasts are idolized in the fashion we reserve for big league ball players. Almost all of their schoolboys receive good fundamental training in gymnastics.

In America, there's little incentive to take up the sport. My own four sons would rather play baseball, football, and basketball than work out on the parallel or horizontal bar. After all, prowess in a major sport is honored and respected. Who would know of their work in gymnastics?

Another reason for our shortage of top performers can be traced to the difficulty of gaining proficiency. A good football coach can take a big, fast boy who's well-coordinated, has a desire to play, and isn't afraid of hard work and get him ready for top-flight competition in a comparatively short period of time. He plays one position. He has definite assignments.

Similarly, a dash man in track needn't run the mile or put the shot. A swimmer may swim just one event. The wrestlers just wrestle.

The Olympic gymnast, however, must compete in ALL six of the gymnastic events. They must work free exercise, long horse, side horse, horizontal bar, parallel bar, and still rings. They must learn a compulsory routine on each piece as well as

make up an optional routine.

The compulsory combinations do not cater to the gymnast's likes or dislikes in the way of moves; they do not represent his special abilities. They're difficult, tricky, and demand perfect and precise execution.

In the optional routines, though a man can stick to his specialties (everyone has some special type of move or stunt for which he's particularly adapted), the judges are looking for variety.

A man who combines strength work with flexibility, for example, and includes under-bar work, over-bar work, balancing, etc., will be favored (all other things being equal) over a man who uses one or two of the above types of work predominantly.

As an aside, the common thought that strength and flexibility cannot go hand in hand is disproved by most top-flight gymnasts.

One of our biggest drawbacks is the rule that a man must enter all events. In order to become proficient in all, he must start fairly young under a competent teacher.

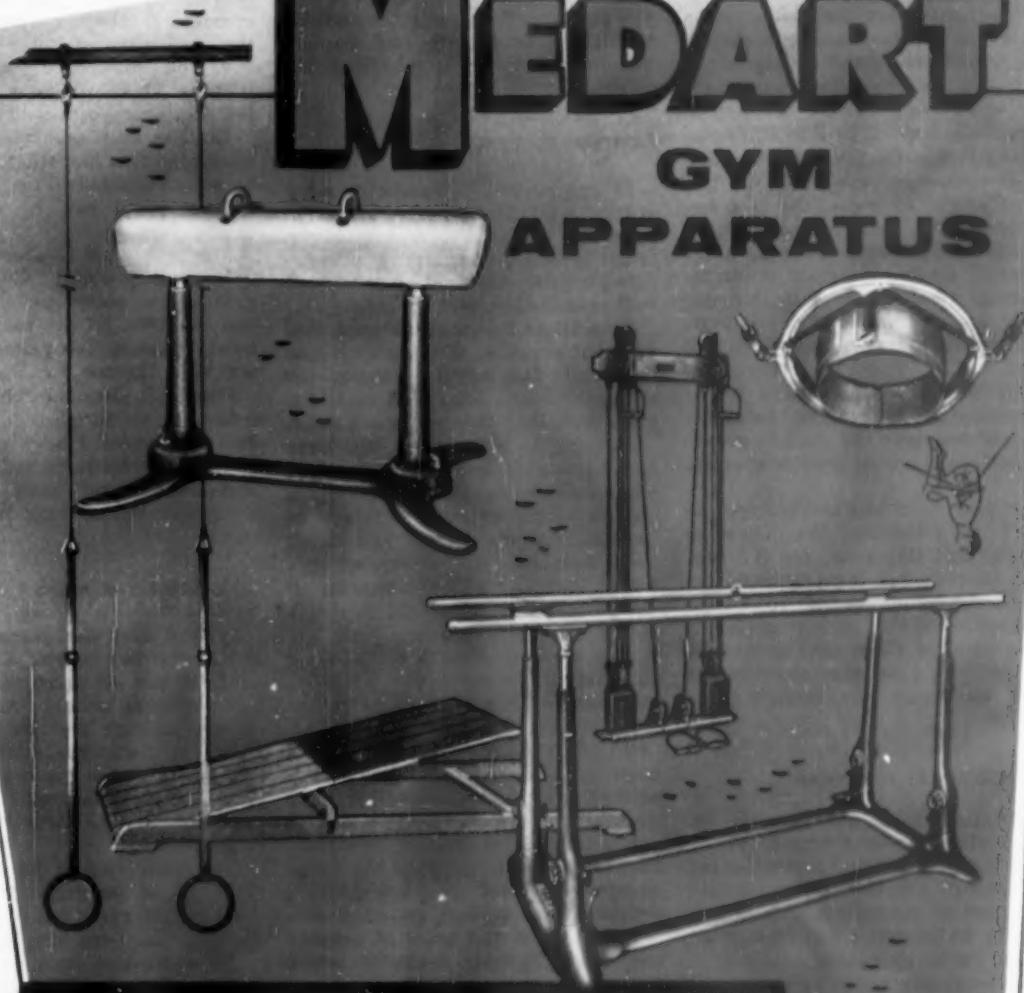
In most colleges, certainly at Indiana University, if a freshman with no background but some natural ability comes out for the team we try him in all events to see which seems most natural to him. (Sometimes we try to determine in which event we'll be likely to need him in a few years.) Then we have the candidate spend all his time (when he isn't studying or going to class) on that one piece of apparatus.

In other words, we have him become a specialist. If he progresses rapidly (or if we think we'll be weak in several events), he may

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work on two or possibly three events in which he shows talent.

Coaches are looking for winning teams, and it stands to reason that if a man concentrates on one, two, or three pieces of apparatus he'll become more skillful than if he worked six. Even in baseball, where there's a lot of similarity between playing shortstop and second base, the men concentrate on one position so that they produce the highest level performance.

A gymnast wants to become a national champion. He specializes in one event and becomes outstanding, but he can't enter the Olympics.

In searching for other reasons for our dearth of Olympic championships, we find there's a difference between the Olympic events and those commonly contested in this country. For example, the free exercise event is usually used only in championship meets, the long horse is rarely contested (even in championship meets) except in Olympic years, and the majority of competition favors flying rather than still rings.

Our boys seem to find a lot of enjoyment in tumbling and trampolining, and we have the world's greatest performers—but they're specialists.

Anyway, tumbling and trampoline aren't included in the Olympic Games. But this year, for the first time, sanction has been received for one tumbler and one trampolinist to compete in the Pan American Games along with six all-around gymnasts. This may be a stepping stone to get these two events into Olympic competition.

PSYCHOLOGICAL HANDICAP

Perhaps a more basic reason for our relatively poor Olympic showing is the fundamental psychological make-up of Americans. Gymnastics is a sport of perfection. Americans want to do the job, get it over with, and go on to something else.

The necessary grace, sureness, and finesse of movement in a stunt can only come with much repetition. The European gymnast will work and work on a fundamental until both he and his coach are satisfied that he'll never miss it.

When one of our boys succeeds in doing a stunt, he says, "What's next, coach? I can do that one now, give me something harder." You say that it's the coach's fault—why doesn't he make the boy practice until he does it right?

One answer to this can be found in the fact that, until recently, our judges were requested to score 60% for difficulty and 40% for form,

fluency, combination, and grace. Today the instructions are to base 50% of their score on difficulty and 50% on form.

Yet many of our best judges are still unconsciously scoring 60-40, and the competitors and coaches know it. I've seen a good performer get credit for a very difficult trick which was missed. This standard won't be tolerated in international competition.

In most of our sports, it isn't *how* you do it that counts, but whether you get there first, jump the farthest or highest, or put the ball through the basket more times than the other fellow.

CONTROLLED GRACE

In gymnastics, you must do what you do well. There must be no sign of strain or effort; no quivering, tense muscles, no gasping, or agonized breath—the routine must look easy, controlled, and graceful.

This takes finesse, assurance, and years of practice. It takes attention to detail. The effort is there, the strength is necessary and so is the endurance, but they must not show.

Judging is subjective. We have no stop watch, measuring tape, or photographic device for taking a picture of the finish. Our fate is in the hands of the judges, and European standards are somewhat different than ours. The discussion on difficulty versus form is a good example of this difference.

Still another important factor is our inability to work with the men long enough. Not only do we fail to get them started early but we lose them much too soon. The Europeans begin at an early age and continue active competition on through their late thirties or longer.

In a developmental sport like gymnastics, performances improve up to an age when most other athletes are retired. Many college gymnasts are just getting to the point of becoming good Olympic material when they graduate, and then most of them quit because of lack of time, opportunity, coaching, etc. A few will try to get in shape for the National AAU, but they don't have or take the time to do a good job.

In summing up the drawbacks to successful Olympic competition we find:

1. Lack of public approval as signified by the absence of large crowds at meets; this leads to
2. Insufficient facilities for participation, which means that
3. Good athletes who might make good gymnasts follow other sports, leaving a limited number of candidates for gymnastics.

4. The difficulty of gaining proficiency.

5. Only "all-around" men can be used in Olympic competition, whereas we tend to specialize.

6. Few of our gymnasts begin early enough, due to lack of facilities and encouragement.

7. The difference between Olympic events and those commonly contested here.

8. The psychological make-up of Americans which prods them into moving on rather than staying with something they've learned until they've perfected it.

9. The difference between our judging standards and those used for Olympic competition, and

10. The fact that men drop out of competition just when they would be most valuable to us.

Now, what can be done about this?

First, we want to dress our meets up for the spectators. Charley Pond, gymnastics coach at Illinois who ran the 1954 NCAA meet, said the most common complaint he heard was that the meet ran too long.

People (unless they're gymnasts) refuse to sit through a two and a half hour meet. I once competed in one meet which started at 6 p.m. and wasn't over until 12:30 p.m. Even the gymnasts got tired at that one.

STREAMLINE THE MEETS

So the first job seems to be to streamline our meets. A dual meet must be run off in an hour and fifteen minutes or less. A triangular meet shouldn't last more than an hour and forty-five minutes.

This year, for the first time, the NCAA meet finals will be run off two events at a time rather than singly.

The conferring of judges to set a standard of judging after the first man in each event has completed his exercise has been eliminated.

No warm-ups on meet apparatus will be allowed once the meet starts. Contestants will be warned to have their hands "chalked" and be ready to go as soon as the scores for the preceding performer have been flashed.

In short, all possible means of accelerating the meet (consistent with consideration for the participants) will be employed.

The problem that immediately presents itself here is to keep a gym meet from becoming a three-ring circus. It's definitely not a circus. Circus antics are a far cry from the precisely executed moves of an accomplished gymnast.

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see a meet don't appreciate what's going on. Those who have had some experience—have tried to do a kip or uprise or hip circle—will marvel at the tricks demonstrated by top men and will enjoy watching them.

A good announcer using a good public address system can add much to the enjoyment and understanding of a meet. At many meets, uninitiated spectators might not know which team is winning nor why. A description of difficult moves, analysis of scores, explanation of how team points are gained, and frequent reporting of the meet's progress are invaluable. Some sort of visible scoring device should also be used for the spectators.

The men staging meets are now taking all the above factors into consideration.

The problem of securing greater numbers of well-trained boys and men from which to select a championship team is being attacked in the following way. College teams are giving demonstrations and exhibitions in high schools, community centers, and the like.

It's felt that this will interest prospective participants and encourage administrators responsible for providing space, equipment, and instruction to make such a program possible.

The biggest difficulty lies in providing adequate instruction. This is slowly being remedied by former collegiate gymnasts getting out into the teaching field and organizing teams in the high schools. Often, though, they're opposed by well-meaning administrators who've heard that it's too dangerous or feel that the expense of the necessary equipment is more than they can afford.

Despite this, however, more high schools are taking up the sport and more colleges are fielding teams. The effect of this can be seen in the increased number of entrants in recent NCAA meets and the improvement in the quality of the performances.

Years ago, our main sources of Olympic gymnasts were Turner organizations, Sokol societies, AAU groups, YMCA's, and occasionally colleges. The recent trend has been for more and more college-trained men to make the teams.

Many of the best college men still get their background training in the aforementioned organizations but the colleges can do a better job of putting on the finishing touches because of their regular, controlled practice sessions and more chances for competition.

Another step toward improving our chances in international competition has been made by the

NCAA gymnastics committee in voting to use the still rings instead of the flying rings for all-around competition. (There's a world of difference between the two.)

During the annual meeting of this group in 1953 there was quite a discussion as to whether it was the job of the NCAA to concern itself with the furthering of Olympic competition or whether its principal concern was with the hundreds of American boys in American meets who had no chance and no aspirations for the Olympic Games other than as spectators.

This committee is composed of the foremost college gymnastic coaches in the country including Tom Maloney of West Point who coached our men at Helsinki and Gene Wettstone the Penn State coach who guided them at London in 1948. A compromise was finally agreed on, and a successful attempt was also made to bring the NCAA and AAU thinking a little closer together.

In the 1955 NCAA meeting at UCLA, it was agreed that the free exercise event was to be included in dual as well as championship meets. This rule is bound to result in an improvement in our free exercise work, which hasn't been very strong in the past.

Coaches are beginning to put more emphasis on all-around performers. In the first place, if you can get one man to do the work of three or four, you save that much money on food and hotel bills when traveling. Seriously, though, it's better for the boy. He becomes more rounded in his experiences and his abilities.

INCREASE POINT VALUE

A possible rule change which might influence the trend toward all-around work even more, would be to increase the point value for placing in the all-around event.

There's one drawback to this idea, though, and that is it might limit the number of men who might try out for this worthwhile sport. Three good all-around men who are tops in all events might compose the entire team and discourage others from trying out.

Another rule change made by the NCAA committee in 1953 did much to alleviate that possible situation. They ruled that though a team would still be limited to a maximum of three all-around men, as many as five men could be entered in each event not contested strictly as an all-around event, instead of three as was formerly the case. Thus, a team with three top men in the all-around

(Continued on page 46)

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COACHES WHO SLEEP NIGHTS

To survive the occupational hazards of their profession, coaches must develop a broad, balanced perspective

C. T. JONES, coach at Centertown High School, submitted his resignation Thursday night. It was accepted by the Board of Education.

"Nothing was done about hiring Jones' successor. The Board decided to table the issue until next Thursday's special meeting when applications for the position will be studied. Many applications already have been received, according to Board Secretary William White.

"Jones has been head coach in football and basketball for the past three years. Before that he coached seven years at Smithtown High School. His future plans are indefinite, he said today."

Short articles such as this appear periodically year after year in newspapers throughout the United States. Each unemotionally states the basic facts about a situation highly loaded with emotionalism. Each fails to hint at the scores of sleepless nights spent on the part of the coach involved, both before and after the incident.

Being a coach, you're undoubtedly aware of the fact that most so-called resignations stem from "pressure" exerted openly or covertly against the coach. It has happened either to you or a coach you know, unless you're a rank beginner in the profession.

Such resignations come only after many days or weeks of self-debate, accompanied by long-familiar sleepless nights.

If coaches are to survive the occupational hazards of their profession, they must learn to sleep nights regardless of player, game, fan, administrative, or personal difficulties.

Most coaches, when asked about the secret of their success in this regard, crowd a complex answer into a few words "You must become

thick-skinned!" In other words, you must make yourself immune to unjust criticism, unfair accusations, and all sorts of unreasonable verbal and written allegations.

They know from experience that a person with a sensitive nature has no business in the coaching profession. Yet each one of them has a sensitive nature otherwise he wouldn't continue to do a job with none but psychic rewards.

How, then, can a coach condition himself to assimilate such things as criticism from people who have far less comprehensive knowledge of sports than he does?

Here are some methods and attitudes adopted by many coaches who do manage to sleep nights.

1. The perspective view.

Coaches who sleep nights are those with a broad point of view about their own positions. They fully realize that *they are expendable*, that many qualified persons seek each coaching job, that there's no such thing as a coach who can't be replaced by one as good or better.

These wise coaches realize that they really are public servants and that the public is truly fickle. They never delude themselves into thinking that the public is their servant and that they should think or act as it dictates.

Well-rested mentors know it will be impossible for them to convert very many fans to their way of thinking, that a wonderful educational philosophy won't replace the record of a winning team no matter how well-educated the fan.

They also understand that, in most cases, they're hired as teachers as well as coaches; and that the

public's opinion of their worth isn't based on their ability to teach in the classroom (90% of the job they're hired for) but upon the results of their coaching (10% of the job they're paid to do).

It's safe to conclude that coaches who sleep well are not those who, in their own minds, set themselves upon pedestals as grand and glorious heroes. They're men who have a humble, objective attitude toward their actual worth.

Losing a game isn't the end of the world. Winning a championship isn't the supreme achievement for glory. Being rehired isn't a great triumph; being fired isn't a bitter defeat. These are normal things in the natural, erratic course of human events.

2. The reasoning test.

Coaches who sleep nights listen sincerely to every criticism and every suggestion and every praise, and carefully weigh each according to commonsense values. Their appraisals and conclusions are based on what some people call the reasoning test.

For example, a coach hears direct criticism of his choice of players for the starting team. Instead of flying off the handle and telling the self-styled expert to go where he doesn't want to go, the coach thinks over the criticism and asks himself the following questions:

Are there any other boys I could reasonably have chosen? If so, why didn't I choose them? Are these emotional or logical reasons?

Does the complainant have adequate knowledge of the players to qualify him as a selector of the starters? Is he related to one of the boys I didn't choose, and thus emotionally involved?

Is he the type of person who talks just to hear himself and bolster his own ego; or is he a sincere follower of the team who speaks only when he thinks he has good reason?

It doesn't take many of the answers to bring the coach's thinking back to reasonable channels. By thinking them out, he tends to reduce his own emotional thinking and to detect emotionalism, if any, behind the criticism. He's now in a position to accept the criticism at face value and to thank the fan for his interest.

If time permits, a few quiet questions such as, "Which players would you choose if you were me?", "What reasons do you have for these choices?", and "What evidence or

By GEORGE L. HENDERSON
Coach, Dixon (Ill.) High School

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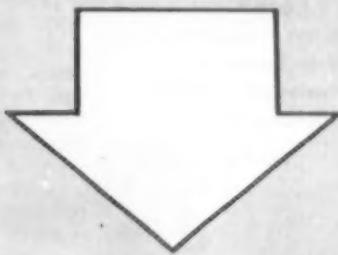
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facts can you cite to support these reasons?" will accomplish one of two things—cause the fan to become angry and unintelligible or bring out some good sound thinking.

Either way, the coach learns just how much logic there is behind the criticism, and he can remember or forget it accordingly. Most important of all, he won't lose sleep wondering about himself and his decisions.

3. Public relations.

Coaches who sleep nights are conscious of the power and dangers of publicity, be it the written word or oral gossip. They know that people generally are eager to accept most anything, no matter who says it; that many people feel that every published word is the exact truth just because it was published.

FICKLE FATE

These mentors know that fate is fickle, that one misinterpreted statement made by a coach can, in a few hours, become completely garbled and twisted and travel "all over town." They realize that some such tidbits get into newspapers, especially in smaller communities.

Coaches who think about these things become very careful and cautious in their public-relation dealings. They're friendly and courteous to all sportswriters and newsmen, knowing that one antagonistic typewriter-wielder can do more harm than ten favorable ones.

The coaches are careful when talking to players, fans, wives, teachers, friends, etc., always striving to avoid giving dogmatic opinions on issues. They avoid, as much as possible, discussion with fans involving player strengths and weaknesses and team strategy. They guard their tongues constantly.

I know of two coaches with extremely opposite viewpoints toward public relations, each being successful with his own philosophy.

One feels that no one but himself and the players has any business thinking about how to run the team. He feels that he's been hired to be the sole judge of coaching methods and team strategy. He's very careful to permit as little written publicity as possible.

As a result, few people attend his games and few people have actual first-hand knowledge of what goes on. His teams are nonentities unless they're victorious. Rabid fans gradually forget about the teams, unless they hear of outstanding victories, and the coach and his players enjoy trouble-free solitude from public observation and criticism.

About the only complaint heard

in the communities is, "I never hear anything about the high school teams. Wonder if they still have sports."

The other coach feels that public relations and understanding are all important. He organizes clubs made up of the parents of the boys out for sports, and strives hard to arrive at a complete understanding with these parents through discussions of coaching strategy and problems. He feels that if the parents understand his athletic program and philosophy and approve, they will serve as a public relations medium.

He spends a lot of time on newspaper publicity, talking freely with sportswriters, writing releases for papers without reporters, etc. He makes statistics available in an attempt to show clearly how the teams progress. He accepts speaking engagements before service clubs, where he has a chance personally to explain his theories.

Many other successful coaches try to abide by philosophies that lie somewhere between these two extremes.

Conclusion:

If you, as a coach, intend to stay in the profession, you must condition yourself to sleep nights. Coaches who do sleep nights, and thus conserve their energy for doing a good job, have developed certain attitudes and philosophies toward their positions.

They take an overall, perspective view of their own worth and status. They apply a reasoning test to all praise and criticism handed out by fans and interested persons. They fully realize the importance of public relations, and they accept the many facets of human nature for what they are—thus adjusting their own thinking to worry-free attitudes.

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St. Louis' Fast Break

(Continued from page 10)

See diagram on page 11. This series corresponds to the "B" pattern against a 2-3 attack.

"32-3 Series" Pattern, middle out-court man becoming the rebounder. See diagram on page 11. This series corresponds to "C" pattern against a 2-3 attack.

"32-4 Series" Pattern, out-court corner man becoming the rebounder. See diagrams on next page. This series corresponds to "D" pattern against a 2-3 attack.

Scoring Area (front court):

1. Keep spread out in the three lanes when advancing down court.

2. Don't run down court even with an opponent. Keep ahead of him. If this is impossible, you may change pace to let the defensive man clear you sufficiently to allow the ball to be safely "handled behind (further distance from the offensive goal) the defense." If you can't get a 3-on-1 or 3-on-2 situation, give up the break. Remember, this is a controlled fast break.

3. It's preferable for the "wing" lanes to be slightly ahead of the middle lane.

4. The middle lane player should hold up at the head of the circle, with or without the ball. He should go to the board only:

(a) With possession of the ball to score—"split" the defense.

(b) To rebound after a shot, regardless of who shoots.

If the middle man finds himself too tight to the goal, he should quickly retreat.

5. Don't pass from one outside lane to the other (cross-court pass) until you're on top of the goal. Then pass should be over top (referred to as extra pass) or under defense (via bounce pass).

6. If you find yourself ahead of the pack (ball being handled by players in three lanes behind you), run straight ahead and off court, then swing around and back out to trailer position. Don't stop short, lest you obstruct the breaking of the players behind you.

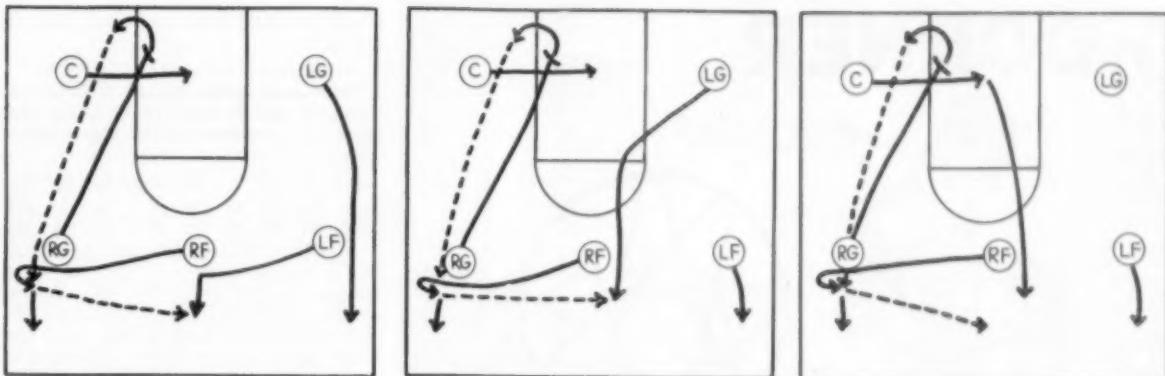
7. When filling the "blind" side late (either wing), yell out so that the middle lane man will be able to anticipate a pass to you. Often the blind side will never handle the ball in the down-court advance until he takes the pass to score.

8. Dribble as little as possible. Suggestions as follows. Dribble:

(a) To secure safe possession.

(b) To assist timing or spacing.

(c) To make the defensive man commit himself to cover you and



32-4 SERIES

thus open the breaking lanes for your teammates.

(d) When challenged by a defensive player (one who tries to jam your possession).

(e) When teammate to whom you'd like to pass is challenged by defense.

(f) When opening for a drive to the basket presents itself.

9. Don't let fast break become helter-skelter. Remember, it's a controlled break working for an early scoring opportunity. It must be held up and possession retained whenever a good scoring opportunity or safe control isn't completely certain.

10. The best place for the ball when approaching scoring territory is in the middle lane.

11. Every scoring opportunity needn't be a lay-up shot. Out-court shots are permitted on the end of the break, especially when good balance exists, since we can then recover missed shots.

12. Talk it up on the break and spell out the nature of the defense as: "3-on-1", "3-on-2", "3-on-3", and "pressure"—meaning we advance ball on sideline to endline to begin trailer play options.

13. Don't force the fast break. Give it up rather than force or become wild and inaccurate.

14. When the break is underway, the ball must always be advanced toward the scoring end of the court.

15. Free-lance operation will often be possible; be smart to capitalize on opportune situations. *Be willing to take a chance occasionally.*

16. Trailers (always two) must not follow the front line advance too closely. Trailers are responsible for good defensive balance on the end of the break and should always be ready for the development of various options.

The trailers should keep an equal spread across the court, about 17' in from the sideline (one-third of the width of the court).



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COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

ONE of Honey Russell's favorite basketball players at Seton Hall was Henry Cooper, who played on the Pirates' 1953 N.I.T. champs. Cooper was great on defense, but somewhat erratic on offense. Against Western Kentucky, he kept losing the ball continually with his abortive solo stunts.

Honey took him aside at the half. "Hank," he said, "you're a good ball player. But, please, whenever you get the ball, either sit on it or pass it. And if you're gonna dribble it, let the air out of it first."

Honey's great star, Walt Dukes, once forgot to bring his sneakers and had to play in a borrowed size 14½ instead of his usual 16. Though his toes had to be taped to fit them into the borrowed pair, he played a great first half. At halftime, a manager arrived with Walt's regular shoes, and you guessed it. He played a miserable second half.

After the game, Honey issued an order to Trainer Eddie Coppola: "From now on, just tape up Walter's toes. We'll be playing him without sneakers."

Most of the priests at Seton Hall don't know much about basketball, but they love to come out for the games. One evening an Archbishop, visiting the school, showed up at the game.

The opponents started romping over Seton Hall, and the Archbishop felt moved to help out the home club. He sent a message to the bench: "Tell Mr. Russell to use strategy."

Honey shook his head sorrowfully and answered, "I'd like to, but he isn't on my roster."

The Rochester Royals wound up the 1954-55 season with the second poorest won-lost record in the NBA, thus entitling them to second pick in the annual draft of college talent. But

owner Lester Harrison proved true to the tradition of owners and coaches.

"By the time my turn comes up," he gumbled, "there'll be nothing left."

During the past several seasons in the NBA, it was impossible to "count your chickens" against the Boston Celtics. With Cousy, Sharman and Macauley in the lineup, they could make up any sort of deficit in the matter of a minute or two.

Before the Boston-Syracuse playoff game, the Nats' coach, Al Cervi, wryly remarked that "If we ever get 20 points ahead of Boston, I'll smoke two cigars."

As you can guess, in the closing stages of the game, Syracuse did go ahead by 20. A spectator, who had overheard Al, promptly ran up and stuck a cigar into his mouth. Cervi then added one of his own and lit up both!

The game had to come to a halt as photographers converged on Cervi from all corners of the Boston arena.

Chatting with Cardinal Spellman one afternoon, Tom Yawkey of the Boston Red Sox asked the Cardinal if he wouldn't like to see a game.

"Thanks, but I don't think I will," answered the Cardinal. "Last time I saw a game, I got hit on the knee with a foul ball." The Cardinal's eyes twinkled, "and you know I have to keep my knees in good condition."

Football statistics are weird. They often give you a completely crazy picture of the game. Take the following set of statistics, for example:

	Team A	Team B
First downs	14	21
Rushing yards	176	280
Passing yards	111	74
Plays had ball	44	78

All right now, Team B chalked up 7 more first downs, gained 67 more yards, and ran off 78 plays to 44 for Team B. What score do you think they won by?

You're wrong. They lost—33 to 13!

Team A was UCLA, and Team B was Iowa.

This man Jackie Jensen is in a rut. Look at his batting records for the past two seasons—practically identical:

Year	G.	AB.	R.	H.	2B.	3B.	HR.	R.B.I.	Pct.
1954	152	580	92	160	25	7	25	117	.276
1955	152	573	95	158	27	6	26	116	.276

The Red Sox slugger will probably get a raise, however. His 116 runs batted in tied him with Ray Boone of the Tigers for the league lead. In 1954, his 117 rbi's were only good for third place—Larry Doby knocking in 126 and Yogi Berra 125.

Soon after Ronnie Shavlik, the 6-8 All-American center, entered North Carolina State, the *Charlotte News* disclosed that the NCAA was upset about the charge that Shavlik was supposed to be getting \$75 a month as a janitor.

This led columnist Red Smith to write indignantly: "If the charge is true, it is to be sure a deplorable situation. Chances are there isn't a janitor on the Raleigh campus who doesn't get more than \$75 a month, and it's 100 to 1 that Shavlik is taller than any one of them."

Old Bill Jackson, a hunting guide, was a terrible braggart who claimed he was the best shot in the state. "I never missed a bird in my life," he claimed. "I can knock the eye out of a bee at a hundred yards."

One day he was guiding a party through a choice hunting spot. He put up his hand and said, "We'll see some quail in just a second. Now, I'll take a pot shot at the lead bird and the rest of you follow suit."

Sure enough, the quail flushed and Old Bill lifted his gun. With all the time in the world, he took aim at the lead bird and let go. Nothing happened. The bird kept flying. The hunters looked at the guide and smothered their laughter.

But Old Bill, a quick thinker, was still master of the situation. Looking up at the sky, he shouted: "Go ahead and fly, you crazy bird—even with your heart shot out!"

A particularly pestiferous grandstand manager once got on the nerves of Frankie Frisch when the erstwhile Fordham Flash was managing the Pirates. All through the game the know-it-all shouted instructions to Frisch. In the fifth inning, a crisis arose. Frisch strolled over to the stands.

"What shall we do, pal?" he asked his volunteer assistant. "Bunt or hit away?"

For the rest of the game, he kept asking the advice of the astonished grandstand manager. After the last out, he went over to thank the fellow. He asked his name and where he worked.

"Why do you want to know that?" asked the fellow.

"Because," snarled Frankie, "tomor-

row I'm goin' to stand over you and tell you how to run your business!"

The public relations man walked into the football coach's office and heard him say on the phone, "Look, please, don't bother me anymore. We just can't give out any more scholarships."

"What's the matter?" asked the p.r. man. "Hasn't the player any talent?"

"That's the trouble," groaned the coach. "This player's got everything—can pass like Graham, run like Grange, kick like Gilliam, hit like Nagurski—is 6'3" and weighs 220 lbs."

"Wow!" exclaimed the p.r. man. "We sure can use a guy like that!"

"Yeah, sure," replied the coach bitterly. "Only—this is a girl!"

After the fifth round, the fourth-rate fighter was thoroughly beaten and ready to quit. But his eager manager kept exhorting him, "Get back in there! You got him going! You're winning!"

Revived by this assurance, the beaten pug resumed the fray. By the end of the seventh round, he was bloody and staggering. "I ain't winnin' now, am I, Chuck?"

"You sure are, Tiger!" his manager yelped. "Keep punishing that guy." So Tiger went back for another round, only to have his opponent practically knock him out of the ring.

In the corner once more, he squinted at his manager out of swollen eyes. "Am I still winnin'?" he mumbled.

"You bet Tiger!" reassured his manager.

"Then," declared the pug, crawling out of the ring, "I'm quittin' while I'm still ahead."

BETTER BREAKFAST CONTEST

OUR good friend, The Quakers Oats Co., has always had a deep interest in young people transcending the commercial aspects of its products.

Over the years, they've distributed—free—hundreds of thousands of superb little technical sports books prepared specifically for youngsters by the nation's finest college coaches.

Their latest venture in the school field is an interesting (and profitable!) Better Breakfast Contest. The contest is simplicity itself. All the students are asked to do is write 100 words or less explaining "Why I need a good breakfast."

Boys and girls in grades 6 through 9 (Junior Division) and 10 through 12 (Senior Division) will be eligible for cash prizes totaling \$3,600. What's more, duplicate prizes will be awarded to the teachers of the winners!

The rules and regulations of the contest appear in the December 1st issue of Scholastic Magazines—Senior Scholastic, Junior Scholastic, World Week, and Practical English.

If you haven't access to any of these magazines, we'll be happy to send you a reprint. Address: "Better Breakfast Contest," Scholastic Magazines, 33 West 42 Street, New York 36, N. Y.



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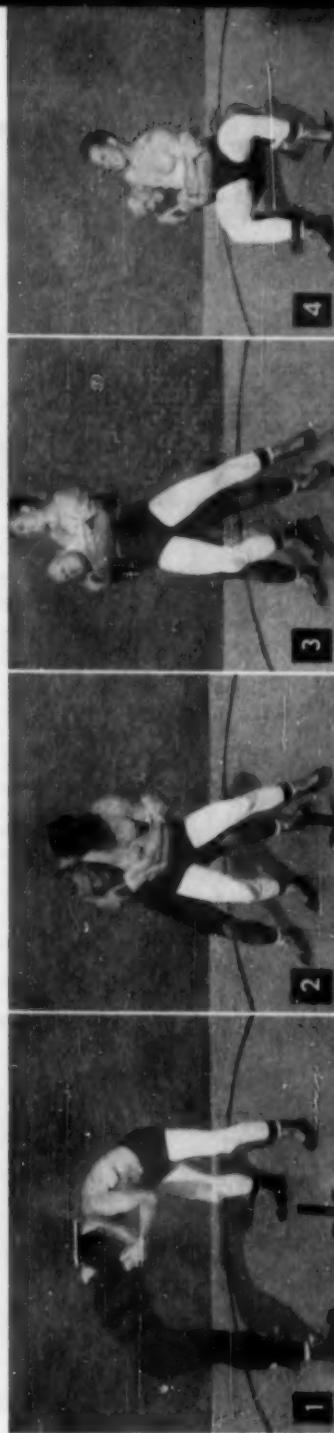
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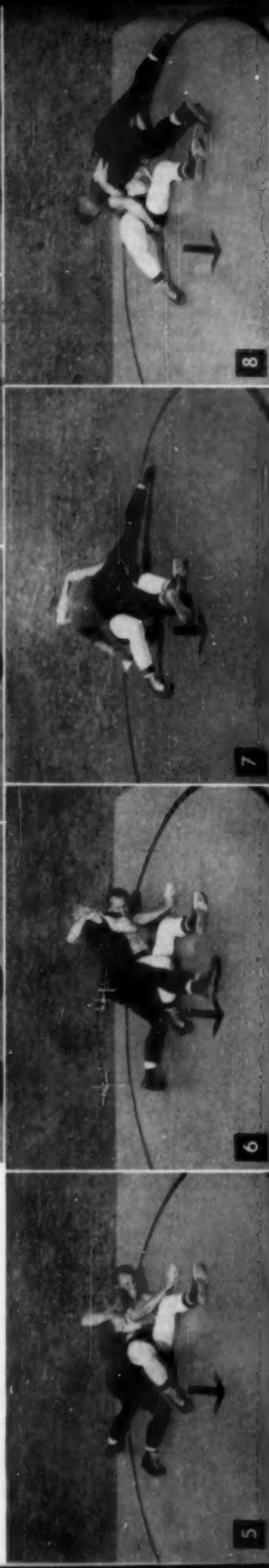
Arm Drag Counter

(Analysis on page 36)



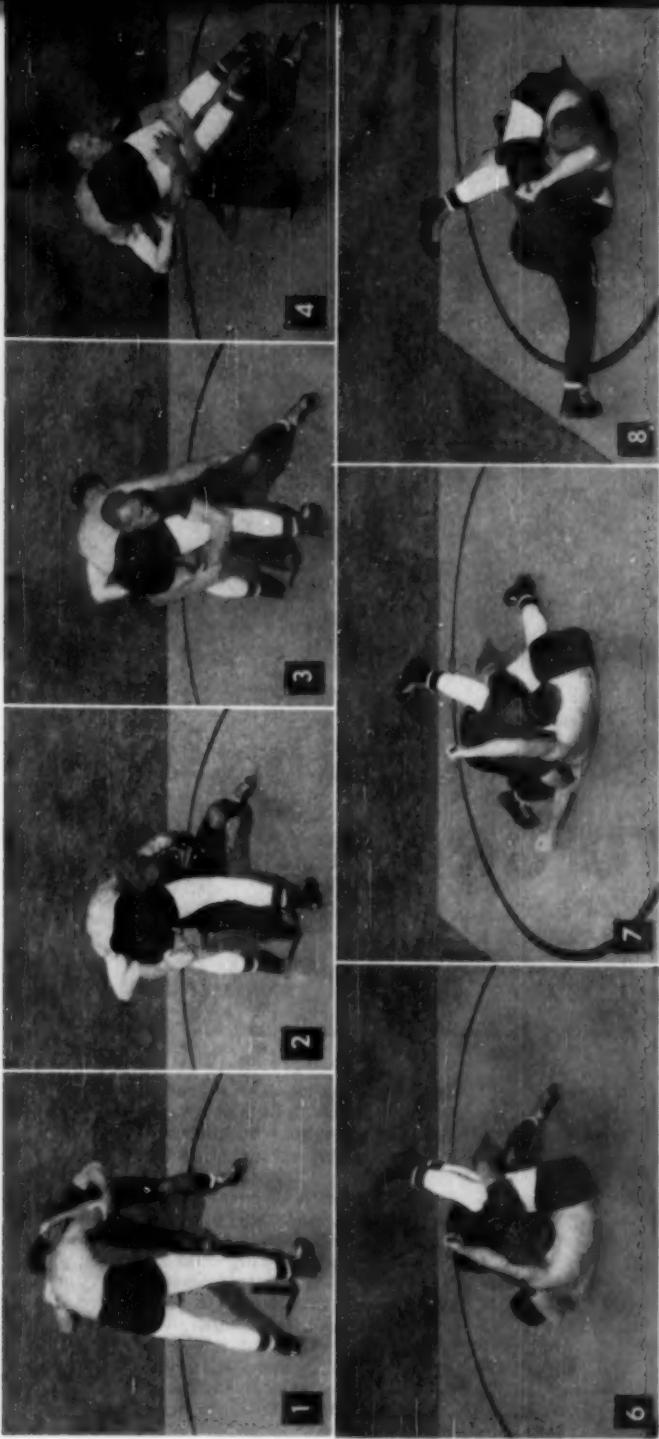
Counter Side Head Lock

(Analysis on page 36)



Double Leg Tackle

(Analysis on page 37)



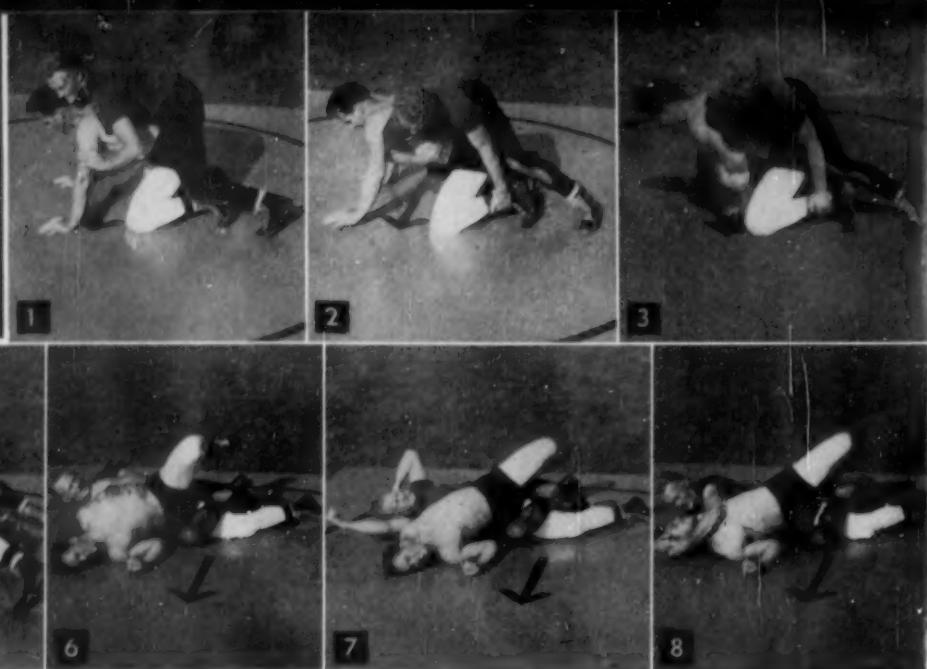
Underarm Sneak

(Analysis on page 38)



Crossbody Ride to Guillotine

(Analysis on page 38)



COMING TO GRIPS

PART 2

By RAYMOND E. SPARKS

Former Wrestling Coach, Springfield College

IN THIS concluding installment of a three-part series, the author will analyze several more of the basic holds given in the wrestling course at Springfield College.

As before, the wrestler executing the move appears in the dark uniform and is designated as "A" while his adversary in white is designated as "B."

ARM DRAG COUNTER AGAINST SINGLE LEG PICK UP (p. 34)

1. **Start:** A is standing and B is on knees facing A. B anchors both arms around A's right leg with his head outside A's legs. B pulls A's legs in close to chest.

2. **Block:** A drops to hands and knees at side of B to block leg tackle with cross-face (see November issue, Cross Face Against Single Leg Hold). B keeps leg locked tight with arms and moves in close to A's right leg to pick it up.

3. **Hook Arm and Leg:** B steps up on left foot and pulls A's right leg in close to chest as he moves in to pick up A's right leg. A hooks right hand on B's right arm just under armpit and hooks left hand on B's right leg just under B's right buttock. A pulls B's right shoulder in close to right

side of abdomen as he leans weight onto right foot and onto B's right shoulder, keeping B's arms pulled up above A's right knee which is bent into B.

4. **Hook Instep:** As B stands up with A's right leg, A extends leg through B's arms and hooks right instep in crook of B's left knee. A keeps right hand hooked on B's triceps and presses own right forearm and elbow into side to keep B's right arm pulled in close to right side of A's abdomen. A lifts on B's left leg with left hand, which is hooked just below B's left buttock. A presses right side of face against B's right shoulder blade and keeps B pulled in close to him.

5. **Press Down:** A pivots on left foot as he extends right leg downward, sliding right instep down B's left leg. Keeping B pulled in close, A presses down on B's right shoulder and shoulder blade with chest and head respectively. It's very important that A keeps B's arms locked into his side and that A falls on right side as he presses B down with him.

6. **Hold:** As A falls on right side, he keeps right leg extended through crook of B's left knee. A continues to keep B's right arm locked tight under side as he presses head and chest down on B's right scapula and shoulder respectively. A also continues to

pull B's right leg in close to him with outside crotch hold he has with left hand. A's left foot remains on mat as a pivot to swing hips out from under B.

7. **Recover:** A places right hand on mat near B's head and pivots on right hand and left foot as he lifts up on B's right leg to swing own right leg back under his left to extend it away from B, as in Cross Face Maneuver in November installment.

8. **Leverage:** A extends legs backward, dropping stomach toward mat, working right arm under B's face and keeping left hand hooked on B's right leg.

9. **Step Over Leg:** A moves right leg away from B and steps left heel over B's right ankle, drawing ankle to him with heel as he moves behind B.

10. **Control:** A steps into floating position on top of B, forcing B forward.

COUNTER SIDE HEAD LOCK WITH BACKWARD DROP (p. 34)

1. **Start, Collar - Elbow Position:** Each wrestler has forehead against collar bone of adversary with right hand hooked on neck and left holding triceps.

2. **Head Lock:** B steps forward with

right foot, reaching around A's neck with right arm and turning hips under A. A hooks B's left arm with both hands pulling B in close to him, as A moves left leg under B and brings right foot along outside of B's right foot. A bends knees into partial squat position as he raises head and bulls neck against force of head lock.

3. Lift: A lifts B off mat by holding B tight against abdomen, as A straightens legs, raises head, and leans back to support B against abdomen.

4. Sit: A sits down as in chair. His knees are bent and outside B's legs. A keeps B pulled into lap until he hits mat.

5. Recover: As A sits on mat, he rolls B to left, recovering at right angles to B with legs extended and hands braced on mat to counteract force of B's head lock which he maintains. A rests chin against right side of B's chest.

6. Head Up: When B eases up on head lock, A extends head upward under B's right arm and steps over B's legs as he starts pivot to move in front of B.

7. Move Across: A continues to pivot across B until chest is pressing against B's chest. A's head remains extended upward and hands and feet are braced on mat for balance.

8. Half-Nelson: A overhooks right arm around B's neck for half-nelson as he gets inside crotch hold with left hand and balances on top of B in toe-chest position.

DOUBLE LEG TACKLE TO HALF-NELSON CRADLE (p. 35)

1. Start: Both wrestlers are standing facing each other. B hooks right hand on A's neck. A takes hold of B's right triceps with left hand, pulling B's arm into flexed position against A's left shoulder. A places forehead against B's right collar bone and reaches right arm under B's left arm, hooking hand on B's left shoulder blade. A pushes against B to get B forcing into him.

2. Step-In and Drop to Knee: As B forces into A, A takes short step forward with right foot and drops to right knee, pulling B down onto A's right shoulder and across neck. A must keep right toe turned out to maintain good base for balance.

3. Tackle Position on Right Knee: A remains on right knee and steps forward on left foot, reaching around B's legs with both arms as far as he can reach to pull B's legs in tight against A's chest and abdomen.

4. Lift: A straightens up to lift B off mat, holding him on shoulder like sack of wheat. A pulls B's legs together by reaching around B's legs as far as he can reach. A keeps right toe turned out to maintain balance as he holds B on shoulder.

5. Take-Down: A swings B's legs over left leg and sets B down on mat to right, keeping right toe turned out and knee on mat for balance. A keeps B's legs pulled in close to side and supports them on left thigh.

6. Half-Nelson: A overhooks right

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arm around B's neck for deep half-nelson as he pulls B's legs up toward B's chest.

7. **Cradle:** A lets go of B's left leg and pulls B's right leg into B's chest. A hooks fingers of right hand into fingers of left hand for a cradle hold. A is on both knees and lifts B's head into side.

8. **Pin:** A extends right leg and presses right side down on B's head. A flexes both arms, pulling elbows into sides, and leans all weight onto B's head. This pulls B's right leg down to B's chest and provides a great deal of pressure on B's head to hold him on back in very tight pinning position.

UNDER ARM SNEAK (p. 35)

1. **Start:** Both wrestlers are standing facing each other. A takes hold of B's arms just below shoulder, keeping arms straight as he pushes against B. B takes hold of A's triceps, pulling up and in on A's arms in trying to bend them.

2. **Step-In and Drop Knee Toward Mat:** A overhooks B's left arm with right hand as he takes short step forward with right foot and drops right knee toward mat, stepping to left with left foot as he raises B's right arm outward to duck under it.

3. **Pull Down and Over:** A keeps hold of B's right arm, pulling it out and down until B is pulled over A's right shoulder and against right side of A's neck. A keeps right hand overhooked on B's left arm, pulling down and in on arm as he reaches around B's hips with left arm. A's right knee is close to mat and may touch it lightly in this position. Right side of A's head and neck is pressed tightly against B's side.

4. **Up:** A continues pulling down and in on B's left arm and steps up to standing position close to right side of B as he reaches left arm around B's back, hooking left hand on right wrist. As A pulls B tight into him, he moves in close as if to pick up B against abdomen.

5. **Shuffle Behind:** A eases up just enough on body hold to shuffle behind B where he again tightens up on lock around B's body. Note that A's right hand remains hooked on B's left arm and A's left hand is hooked on top of own right wrist. A pulls down and in on B's left arm to keep B's left arm locked against side. A moves in close against B, keeping knees bent and getting abdomen under B's buttocks for lift.

6. **Lift:** A leans back as he straightens legs and supports B against abdomen to lift him off mat.

7. **Sit:** A starts to sit down as in chair, bending knees wide to pull B into lap.

8. **Pull Into Lap:** A pulls B into lap as he sits on mat and hooks right instep under crook of B's right knee as he gets ready to roll B to left.

9. **Roll:** A pulls B to left and gives B's right leg a thrust with right instep as he unhooks hands from B's arm to hook both hands on B's left wrist, for a 2-on-1 bar arm.

10. **Recover to 2-on-1 Bar Arm:** A swings left leg under right leg and recovers at right angles to B with 2-on-1 leverage on B's left arm and across B's upper back. See "Back Heel from Rear Standing," position 6, in November issue.

CROSS-BODY RIDE TO GUILLOTINE (p. 36)

1. **Start:** From referee's position on mat (B down, A on top), A moves into floating position and uses right forearm against back of B's right arm to block B's arm and keep space between B's right arm and leg for A to put leg through.

2. **Cross-Body Ride Position:** A steps right foot in between B's knees and swings body across B's back, hooking right elbow into B's left arm pit and hooking B's left ankle with left hand. A moves right leg in between B's legs, hooking right instep over B's right ankle. A leans across lower part of B's back, forcing right hip into small of B's back and keeping left foot on mat in back of B for balance.

3. **Underhook:** A reaches right arm under B's left arm, to quickly hook B's left arm and jerk it back into B's side.

4. **Elbow in Back:** A continues pull on B's left arm, using left hand to help bring B's left arm up so A can get right elbow in middle of B's back.

5. **Leverage:** A pushes right elbow into B's back as he continues to pull on B's left elbow with both hands, forcing B to roll over to right side.

6. **Hook Legs:** As B falls to right side, A hooks right instep in crook of left knee and hooks left instep under B's right ankle, keeping control of B's left arm with both hands.

7. **Arm Under Back:** A raises B's left arm over head and under back as he cuts down on B's right leg by extending both legs and forcing abdomen against B's buttocks.

8. **Lock:** A locks both hands on B's head and pulls head into him as he continues to apply leverage on B's right leg with just enough force to keep B from moving.



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U.C.L.A. Coaching

(Continued from page 14)

F. Keep equipment clean. Socks, supporters, and towel should be changed daily if at all possible.

30. Training and conditioning—refers to those practices that prepare for efficient performance and healthful living. A coach has a moral obligation to see that his players are physically fit to stand the strain without impairing their health.

A. Medical Examinations

- (1) Before the first practice.
- (2) Check for hernia, heart, lungs, nose, throat, teeth, blood pressure, eyes, and feet.

B. Colds—cause of most lost time.

- (1) Dress warmly.
- (2) Rub down briskly after showering.
- (3) Dry hair well before going outside.
- (4) Cold shots and vitamin pills.
- (5) Keep bowels open.
- (6) Eat plenty of fresh fruits and vegetables and drink a lot of water and fruit juices.
- (7) Keep out of drafts, especially when warm.

C. Feet—most important.

- (1) Good shoes, properly fitted.
- (2) Clean socks daily, inner and outer.
- (3) Keep feet dry, especially between toes.
- (4) Use of tufskin, tannic acid, tincture of benzoin, boric acid, and foot powder are all good for the protection and toughening of feet.
- (5) Try to prevent athletes' foot by cleanliness and keeping feet dry. Moisture absorbing powder is good. Whitfield ointment is a good treatment. Salicylic acid will prevent spread.

D. Floor burns.

- (1) Keep clean and disinfected.
- (2) Don't cover more than necessary.
- (3) If infected, use a healing ointment. Sulphur is good.

E. Blisters. Seldom puncture. When open, remove all loose skin, disinfect, and keep open to air as much as possible.

F. Ankles.

- (1) Cloth wraps may prevent sprains.
- (2) Cold pack when sprained for at least 30 minutes, then tape tightly to prevent swelling. Change tape daily and exercise as soon as possible. Keep loose.
- (3) It's wise to tape daily the rest of the season once a sprain has been acquired.
- (4) Severe sprains should be X-rayed immediately.

G. Shin splints. Heat and rest best treatment. Special taping and foot pads will help.

H. Weight.

- (1) Keep a daily chart.

A

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- (2) Should not change much once condition has been acquired.
- (3) Investigate any unusual changes.

I. Staleness—mental and physical.

- (1) Symptoms—lack of pep, loss of weight, irritability, lack of stamina, run-down appearance, poor ball-handling and shooting.
- (2) Possible causes—poor diet, lack of sleep, working or studying too hard, worry, some physical disorder, lack of games.
- (3) Possible cures—a few days' rest from practice, limited practice, improved diet, more water, milk, or fruit juices, more sleep, more sunshine or being out in the open more, varying the daily practice plan, re-arranged work and study schedule, relieving mental pressure in one way or another.

J. Training rules—a dogmatic set of training rules is a questionable practice, although a commonsense reasonable list of suggestions that can be followed may be a good practice.

I believe in permitting the boys to make up their own list of suggestions under my leadership.

Sufficient sleep, a balanced diet regularly and moderately taken with sufficient water, proper exercise, no smoking or drinking, repeated long enough should produce fine physical condition if there are no constitutional or organic weaknesses.

It's the responsibility of the coach to see that the players get the proper amount of work to be in the best condition to accomplish the most. But it's the responsibility of the players to do all of the other things essential to their best efforts. The players must have the desire and will power to make the necessary sacrifices on their own volition and not because of any outside pressure. However, the coach may help instill this desire in the players:

Some training suggestions:

- (1) Regular, balanced meals.
- (2) Minimum of eating between meals.
- (3) Drink plenty of water, milk, and fruit juices.
- (4) Relax after eating.
- (5) Sleep at least eight regular hours each night. More would be better.
- (6) Smoking — preferably none. From a health and moral point of view, it isn't good and should be discouraged.
- (7) Drinking—should not be tolerated.
- (8) Avoid, as much as possible, all "barber shop" coaches and outside discussions of your teammates.
- (9) No swearing—learn self-control.
- (10) Have fun at practice, but work hard all the time.

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31. Selecting the squad—Probably one of the most difficult tasks of a coach.

A. A four-fold proposition.

- (1) Selecting the best players.
- (2) Placing the players in their proper positions.
- (3) Placing the players in the correct combination.
- (4) Selecting the proper squad for team strength.

B. Most important characteristics to consider. Some may vary according to your system of play: Quickness, size, coordination, fight, industriousness, enthusiasm, cooperation, experience, self-control, alertness, years of eligibility.

C. Be completely impartial and give every boy a fair chance.

D. Consider team spirit and morale.

E. Keep as many boys as possible.

F. Be constantly alert for the competitors who respond under pressure.

G. Get rid of trouble makers if you fail to correct them in a reasonable period of time.

32. Making Awards—next to the cutting and selection of the squad, the most difficult task of a coach. A few things to help make this task a little easier:

A. Have a definite awards system and stick to it 100%.

B. Consider factors in addition to actual amount of playing time, but be completely impartial.

C. Give special consideration to seniors who have been on the squad in previous years, but failed to earn an award.

•

10 BASKETBALL HINTS

PRE-SEASON reminders, as excerpted from *The First Aider* (published by The Cramer Chemical Co.):

1. Before playing on a new court, go over it with your squad. If it's slick, have your boys step into powdered resin, which should be available near your bench.

2. If the gym temperature is too hot, ask for the heat to be reduced.

3. If there's any question about the drinking water, have the boys drink hot, weak tea at mealtime and carry a home supply of water for game use.

4. Fit athletic socks as carefully as you do shoes. It will cut foot troubles in half.

5. A big breakfast will answer many of the so-called pre-game diet problems.

6. Smelling salts provide an economical, efficient method of giving your players a lift during time-outs.

7. If a boy doesn't improve daily as the season progresses, try having his teeth examined.

8. After a torrid game, it's a good practice to have your boys walk around in sweatshirts until cooled off.

9. Make your training room a place of business, not a place for loafing and funny stories.

10. Always be ahead of time so that you don't have to hurry your squad.

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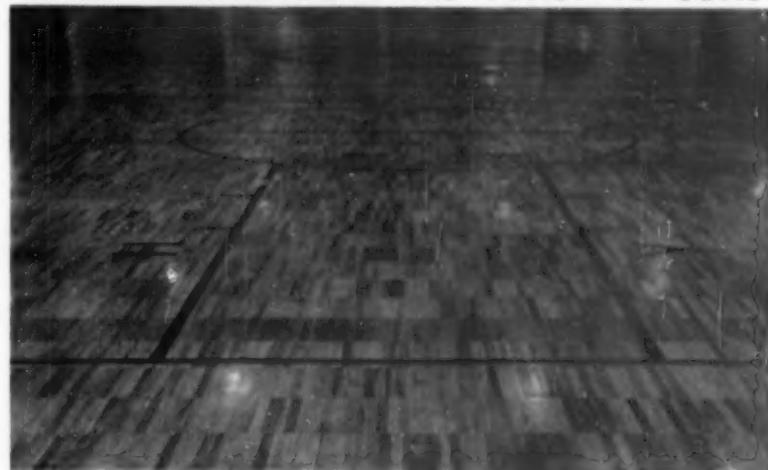
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"Here Below"

(Continued from page 5)

shots, and all the individual maneuvers with and without the ball. Then I'd teach him how to go out and play the corner, the side, and finally the outcourt . . ."

For what purpose?

" . . . so that if the opponents ever came up with a big guy of their own who could stop my big boy, I could pull my man out of the pivot without impairing the offense. I could then let the other four players capitalize on their all-court skills. I might, for instance, slip my 6'4" forward into the pivot and let him 'kill' his 6'2" guard."

Charlie's chief aim in coaching life is to develop COMPLETE players. And he goes about it with the scientific dedication of an Einstein. He's divided the front court into nine sectors—right corner, right sidecourt, right outcourt, underbasket area, outer circle area, outer midcourt area, left corner, left sidecourt, and left outcourt.

Every player must develop his full potential in every one of these nine sectors. Charlie figures that if a player can operate effectively in each sector, his guard will have to stick to him like cellophane. And woe betide the guard with a deficiency in any of these areas—the attacker will be able to exploit it instantly.

CHARLIE has a completely original concept of team strength. To most coaches, team strength represents the sum of the five players. To Charlie, team strength is directly proportionate to the effectiveness of its 31 "personnel units."

Here's the way the Einstein of the hardwood has it figured out:

1. Each player working as an individual—that comes to 5 units.
2. Each player working in combination with a teammate (1-2, 1-3, 1-4, 1-5, 2-3, 2-4, 2-5, 3-4, 3-5, 4-5); that's 10 units.
3. Trios (1-2-3, 1-2-4, 1-2-5, 1-3-4, 1-3-5, 1-4-5, 2-3-4, 2-3-5, 2-4-5, 3-4-5); that's 10 units.
4. Quartets (1-2-3-4, 1-2-3-5, 1-2-4-5, 1-3-4-5, 2-3-4-5); that comes to 5.
5. Quintet (1-2-3-4-5); that's 1.

The complete player must master the set shot from each sector, the 12 types of lay-up shots from every angle, the 10 "cut" shots, and all the "air" shots, jump shots, pivot shots, and the free-throw.

He may then be considered a good shooter, but he still isn't a finished offensive player. He must then de-

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velop the 40 types of passes, the 4 basic screens, and all the individual maneuvers (with and without the ball) in the 8 compass directions over a 360° angle.

The players are then teamed up in all the duets, trios, quartets, and the single quintet. (If you'll check the 31 personnel units, you'll see that each man is involved in 18 of these units.) Each unit is worked against every conceivable type of defense, with each man and unit being appraised to see how they work together and against each specific type of defense.

The players are now ready to be integrated into a team pattern. Charlie calls this a "perpetuity." As explained in his article on page 7, a "perpetuity" is an organized five-man system of *sustained* ball and player movement, embodying the constant interchange of positions, functions, and responsibilities. Every man moves, every man is a threat.

With that scientific mind of his, Charlie has evolved thousands of these perpetuities. No matter what the defense throws up against him, he's ready. His team can attack from the left, right, middle, left diagonal, right diagonal, and cross-court. They can attack from a single pivot, double pivot, triple pivot, and non-pivot from any side of the court.

From the 126 possible 2-, 3-, and 4-line offensive formations, Charlie is ready to shift his alignment in a way that will make it impossible for the defense to double-team or otherwise gang up on any one, two or three players.

UNFORTUNATELY, time and space forbid more than the mere scratching of Charlie's theories. The fellow just oozes all sorts of brilliant, provocative ideas on defense, fast break, individual stunts, and all the other facets of the game.

What makes his theorizing all the more remarkable is that it doesn't come from an armchair Napoleon. Here's a fellow who practices everything he preaches!

Right now, Charlie is marking time until he returns to Uruguay. Meanwhile he's working on his lifetime project—a series of six books delineating SOME of his theories on basketball.

If you're curious about the workings of his fertile cerebrum, we recommend you to the four articles he's done for us, namely: "Two-Man Plays for Every Situation" (November 1941), "Five-Man Screen-Roll Continuity" (November 1942), "Multi-Operation Drills" (past October issue), and of course "Offensive Perpetuities Against All Zones" on page 7 of this issue.

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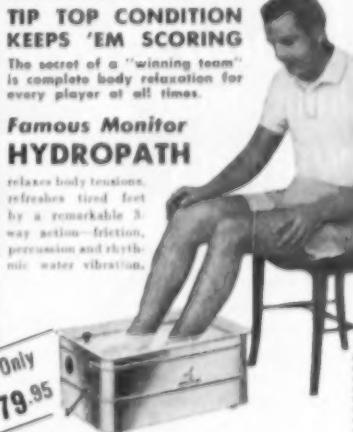
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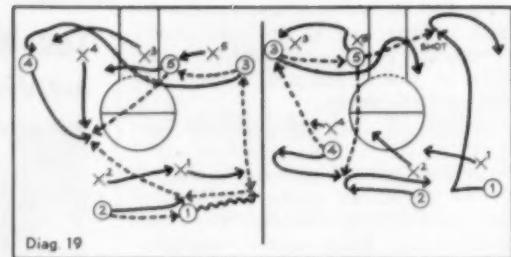
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Zone Offensive Perpetuities

(Continued from page 9)



DIAG. 19, 2-3 vs 2-3, 2-1-2 or 2-2-1 Zone:

Left: 2 snap-passes to 1 who dribbles to right sideline, drawing X1 close to him. 2 advances to position approximately 17' from 1, which lures X2 to him. 1 then passes to 3 who relays to 5, or 1 return-passes to 2. This activity draws entire zone to ball-side of court.

As soon as 4 perceives 2 or 5 has possession, he dashes to position close to circle and approximately 18' from basket for pass from 2 or 5, whichever of two controls ball at time. Only defender who can prevent shot by 4 is tall, rebound specialist X4, who's usually too slow to come out in time to stop shot. 4 nearly always can dispatch an unmolested, un hurried shot. 3 slices off 5's pivotpost screen for rebound duty, a feed-pass from 4 (should X4 arrive in time to prevent shot attempt), or to set up in 4's original corner position (if 4 withholds ball). 5 screens X5, then gets position for rebound if shot is attempted or sets up pivotpost position on opposite side of lane.

Right: 4 fires ball to 3 in corner-sidecourt position, after which, 4, 2 and 1 swing toward left side of court—4 stopping near sideline with 2 approximately 18' from him. 1 advances several steps toward 2 and at instant 3 rifles ball to 5, he drives down "blind" side for pass and a close-up shot. If, instead, 5 pitches ball out to 4, 1 fishhooks into 3's starting position. 5, 3, 4 and 2 circulate into 4, 5, 2 and 1's initial positions.

Some of the basic factors to keep in mind when organizing your zone-attack perpetuity include:

1. Outmatching the opponents—if you choose, you may line up in the same formation as the zone, pitting your stronger players against their weaker men. To illustrate: If the zone sets up in a 2-1-2 in which their weakest men are in the 1 spot (middle line) and in the right underneath position of the rear 2 line, you set up in a 2-1-2 with your strongest players in those spots. The idea then is to create man-on-man situations which will enable your best men to exploit the deficiencies of the weakest opponents.

2. Instead of outmatching the opponents, you may choose to outposition them—determining the hole in the defensive alignment and exploiting it with your formation. If the zone sets up in a 2-1-2, for example, you can throw a 1-3-1 against it. Your

first two lines will thus enjoy a numerical advantage over the first two lines of the zone (4 to 3).

3. Discourage the zone from concentrating in any special shooting area by diversifying your attacking thrusts—striking or shooting from different angles. Opportunely vary your attack (a) frontal attack, (b) left flank attack, (c) right diagonal attack, (d) rear attack, (e) left diagonal attack, (f) right flank attack.

4. Incorporate a strong overall shooting strategy to prevent the zone from ganging up on one or two specific attackers.

5. Try to make the zone shift and realign itself constantly and quickly, forcing it to execute long, complicated, and unpracticed shifts, shuttles, and slides. Every zone adjustment offers the offense an opportunity to maneuver to undefended areas.

6. Maneuver in a fashion that forces the front-line ball-hawks and breakers to interchange positions and responsibilities with the rebound and pivotpost rear liners, thereby upsetting their rebounding and fast-breaking balance.

7. Don't bother screening the front line; restrict your screening to the rear line of the defense.

8. Avoid using one type of pass and thus telegraph your intentions. Passes should be alternated in length, speed, direction, plane, quickness of release, point of origin (overhead, head, shoulder, chest, waist, knee, and ankle), etc.

9. Camouflage your passes with ball fakes and feints. These offer the most effective means of overshifting and outpositioning the zoners, and are to be preferred to body, leg, and head feints.

10. Always remain a potential "live" dribbler. Avoid the one-bounce habit which exposes you to double-team and press tactics, leading to held balls or hurried passes.

11. Every once in a while, stop the player circulation and utilize only a rapid ball circulation on one side of the court, changing from a diamond pass pattern to double triangle pass pattern to a box pass pattern to Y and inverted Y pass patterns to T and inverted T patterns. These pass attacks tend to stabilize the zone on the ball side and expose the opposite side-court, corner, and near lane areas to unmolested shots by a fifth attacker stationed in that vicinity. If, after a brief interval of passwork, a shooting opportunity doesn't materialize either on or off the ball side, then resume

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12. Good team pacing is indispensable to effective zone attack. Establish a fluctuating team cadence, with half-speed being the mean rate of team speed. Then intermittently accelerate and decelerate to three-quarter and one-quarter speeds, returning to half-speed as the occasion may warrant. As implied in point 11, intersperse player-and-ball circulation with exclusive ball circulation. All this tends to keep the zone in a constant state of unbalance.

13. Occasional "pocket" dribbling (a dribble between two front-line zoners) tends to converge the defense and thus permit quick passes to unguarded teammates in the sidecourt and corner areas.

14. Give the defense time to react to every pass, then exploit the defensive reaction. For example, when an outcourt attacker passes to the sidecourt area, the ball shouldn't be whipped right out again. The offense should first ascertain which of the three defenders (rear liner, middle liner, or front liner) closest to the receiver becomes the ball guard. This valuable fact can then be stored away for exploitation. An overly quick pass exchange is often meaningless.

15. As a rule, avoid stationary positioning. Keep the attackers on the move. Movement generates surprise and threat.

16. After every offensive thrust, get that second shot. Your attacking pattern should always have two or three men in on the rebound and two men back for defensive balance.

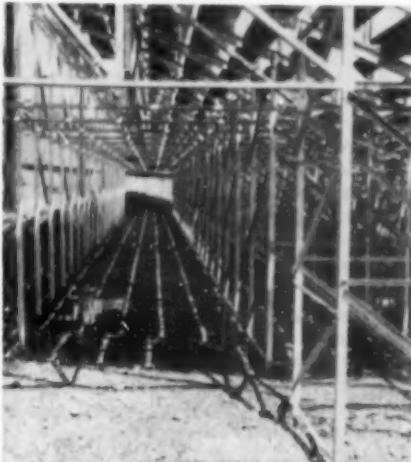
17. The employment of a widely spread 2-2-1 utilizing a horseshoe pass pattern from one side to the other in clockwise then counter-clockwise fashion produces good scoring opportunities because it induces the zone to (a) overshift to the immediate ball side, permitting a quick pass to and a set shot from the opposite side, (b) freeze its centered alignment after it has rocked from one side of the court to the other in pursuit of the ball, allowing set shots from either side, and (c) spread and freeze, which opens up cutting room between the horizontal, vertical, and diagonal lines of defense.

TESTING FOR ZONE

Many teams, particularly on the high school level, have difficulty determining whether they're being confronted by a zone. The best way to discover this is by having a player cut from a side-center position to the opposite corner or by having an outcourt player cut from the center circle directly through the middle lane to the basket. If a front liner doesn't follow the cutter to the end line, you can assume that the opponents are employing a zone.

Don't have your attacker maneuver from a side-center position to the corner on the same side, since you might confuse an automatic switch defense with a zone.

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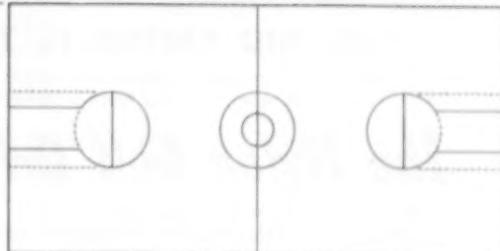
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American Gymnastics

(Continued from page 24)

could still enter two specialists in each event.

To meet the problem of losing gymnasts through graduation from college at or before they've reached the peak of their potential ability, a group of men formed the Midwest Gymnastic Association. Former collegiate and AAU gymnasts who are very interested in the sport, they hold a monthly meeting in Chicago to which representatives of the Turners, YMCA's, Sokols, high schools, colleges, gymnastics clubs, and any other interested persons are invited.

They plan meets, exhibitions, demonstrations, clinics, etc., in the interest of gymnastics. Encouragement, coaching, and training are given to promising youngsters who otherwise would be denied this opportunity.

Money made from their meets is used to send representatives to big AAU and invitational meets all over the midwest. Members show up as judges or contestants in national meets in all part of the country. On February 26 they sponsored the Pan American Games gymnastics tryouts under the direction of the NAAU.

In November 1954, the MGA sponsored a "first in history" meet between collegiate all-stars and AAU all-stars. The meet wasn't as successful as it could have been, but for a first time, the showing was creditable.

Since an insufficient number of AAU men appeared, the collegians divided ranks to form two fairly equal teams. An extremely interesting and beneficial meet resulted. Plans are already being laid for next year's meet.

The fourth annual National Gymnastics Clinic was held in Sarasota, Fla., between Christmas and New Year's. This clinic has grown by leaps and bounds and outstanding programs are arranged for the ever increasing numbers that attend. Many coaches bring their entire teams to the clinic to benefit from the expert instruction and advice.

Frank Cumiskey, a member of four Olympic teams, Ed Scrope, Vinnie D'Autorio, Ray Sorenson, and Don Holder, members of either the 1948 or 1952 Olympic teams or both, were used as instructors in their specialties. The Olympic team coach and coaches of the national championship teams were there to lend their aid. Expert performers showed each other just how they did that "special" trick. A feeling of

helpful comradery prevailed.

Anybody — not just collegiate gymnasts — can attend these clinics. This makes for a better understanding between the various groups.

This year a touring team from West Germany will be at the clinic to aid in the instruction and also to compete against the best in this country. A "pre-Olympic" tryout will be held in Sarasota for the first time. Olympic compulsory routines will be demonstrated and discussed so that all probable candidates for the team will be able to see a correct interpretation of the obligatory stunts and thus practice them correctly.

Open invitational meets are being conducted for gymnasts of all ages. AAU groups, YMCA's, and Turners in various parts of the country are holding annual meets. Boys, girls, men, and women are invited to compete in various divisions.

Illinois has started a State High School Meet, efforts are being made in Indiana to organize one, and the big state meet in Minnesota has been growing to such an extent that they have to hold it in sectionals.

For the last two years, a team of Swedish gymnasts (both men and women) have been invited to tour this country. Many of the team members were Olympic performers. They played to enthusiastic audiences all over the country, and at times competed against college teams.

Their tour was very successful—both for them and for the coaches who benefited by the increased interest in gymnastics and by the help their gymnasts received from watching or participating with them. In January of 1956, a West German team will be touring the midwest.

Items eight and nine in the summary of "reasons why," namely the American characteristic to want to charge ahead into the next stunt instead of perfecting ones already learned and the tendency of our judges to favor difficulty of routine over perfection of form, are tough nuts to crack.

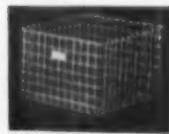
The first is, of course, the coach's responsibility. He must insist on perfection. The gymnast should be able to go through his entire routine without a "break" at least two weeks before his first meet. Unsure stunts should be stricken out—not to be discarded but worked on independently of the revised routine—until he's sure of the stunt in combination with the rest of the tricks in his routine.

The latter matter, that of judges overemphasizing difficulty is a matter to be brought up in the judges' meetings before meets.

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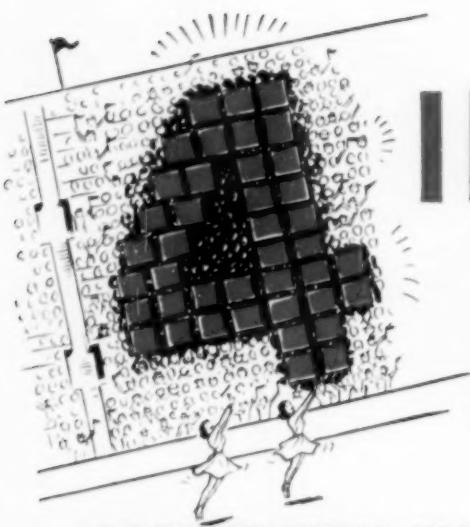


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